

# THE ILLUSTRATED LONDON NEWS

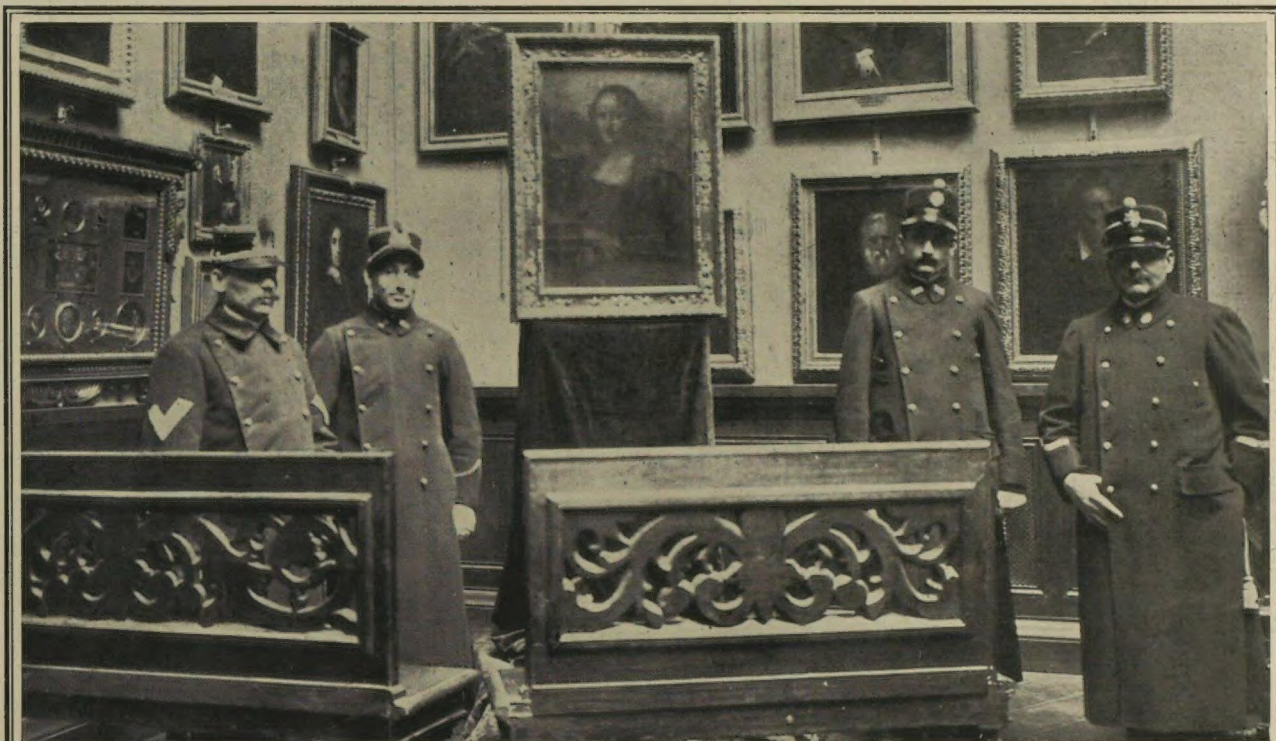
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SATURDAY, DECEMBER 27, 1913.

SIXPENCE.

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1. WATCHED BY POLICE: "MONNA LISA" PLACED IN THE UFFIZI GALLERY AFTER ITS RECOVERY AND PROTECTED BY MEN AND ROUGH BARRICADES.

2. THE SENSATIONAL FINDING OF THE "MONNA LISA" AFTER TWO YEARS: SIGNOR RICCI AND THE UFFIZI GALLERY DIRECTORS EXAMINING THE PICTURE.

## "LA GIOCONDA" UNDER GUARD IN FLORENCE: THE RECOVERED LEONARDO DA VINCI MASTERPIECE IN THE UFFIZI GALLERY.

On its sensational recovery in Florence, Leonardo da Vinci's "Monna Lisa" was placed for safety in the Uffizi Gallery, where, carefully guarded, it was exhibited for some days. So much interest did it arouse that on the first day of this exhibition alone 30,000 people went to see it. It was arranged afterwards that it should be shown in Rome for a while before being returned to France to fill its

old place in the Salon Carré of the Louvre. At the moment of writing, it was anticipated that the picture would be handed over to the keeping of the French Ambassador in Rome on Saturday, December 20. Signor Corrado Ricci (No. 1 in the second photograph) is the Italian Director of Fine Arts; Signor Giovanni Poggi (No. 2) is the Director of Galleries and Museums in Florence.

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## MUSIC.

FROM the musical standpoint London may claim to have received "most-favoured-nation-treatment" of late. The quality of the great orchestral concerts and of certain recitals could hardly be improved upon. We have taken occasion to refer to the splendid series by the London Symphony Orchestra under Herr Steinbach, and no less praise is due to the Philharmonic Society for its Russian concert under the direction of Safonoff. Some of the music was familiar, too familiar it might be said; some was comparatively new; but all, under the resistless direction of the Russian conductor, was profoundly impressive. The union of a national temperament with music written by men of the same nationality can be readily understood, and a little consideration will explain why our country, though it has given us several clever and capable conductors, does not appear to produce men of interpretative genius. A Steinbach or Nikisch can sum up everything that Brahms or Wagner has to say; each knows the air these men breathed; a Safonoff can give us Tchaikovsky's outlook upon life as well as the music through which he expressed it. Our conductors are heavily handicapped, unless being of Jewish extraction they have the cosmopolitan touch, because there is no great native music that calls for the master gifts of interpretation. So it happens that we must rely for our finest effects upon men like Nikisch, Mengelberg, Steinbach, Safonoff, and a few more. While London can afford to summon them across the Channel, all is well with concertgoers, but it is a little hard on our English musicians who aspire to take rank as conductors, to find that these men from overseas are not only called to take command on every great occasion, but have the gifts that make the compliment as inevitable as it is well deserved.

These reflections arise from a mental comparison between the all-British concert that the Philharmonic gave us in November, and the all-Russian concert that followed. Special praise is due to M. Lhevinne on this last occasion, for his playing of the Tchaikovsky pianoforte concerto. He contrived to play in fashion that brought out all the neurotic composer had to say, and yet to keep his own emotions strictly under control. Glazounov's "Spring," despite a little *contretemps*, due presumably to insufficient rehearsal, is a welcome addition to the concert platform: it is full of high spirits, clever writing, and sparkling melody. While writing of the Philharmonic Society, mention may be made of its decision to award the coveted Beethoven Medal to Miss Muriel Foster. The presentation will be made in January, and it is safe to say that the Society's choice will be approved not only by the general body of members, but by the public at large. These awards appear to be made strictly upon merit.

Among the interesting concerts of last week mention should be made of the Jubilee performance of the London Trio at the Æolian Hall. Schumann, Dvorak, Bach, Beethoven and Chopin were the past-masters represented on the programme, and if the anxiety to give a large and friendly audience good value for money was responsible for a rather extended programme, the excellence of the playing was the best excuse for a late ending. Mme. Goodwin, Mr. Louis Pécskai, and Mr. Whitehouse were heard, as usual, to great advantage; Miss Margaret Balfour sang as though the weight of a great occasion affected her; and Mr. Mavor Ibs accompanied. The London Trio has won many friends and, whether we consider the music of their choice, or the manner of its performance, the public support appears to be well earned.

Mr. C. Karlyle, a kindly and accomplished critic and a sound teacher, gave a pupils' concert at Bechstein's last week—a concert of the kind that few masters, and still fewer pupils, would care to undertake. The music was chosen from some of the most delightful of the old masters, and there were selections from many operas, Cimarosa's "Matrimonio Segreto," and Strauss's "Rosenkavalier" among them. Where so many promising pupils took part in a concert, it would be impossible to name all, and invidious to name a few, but it may safely be said that both the teacher and the taught have good reason to feel satisfied with the results.

M. Maurice Ravel, one of the most distinguished and prolific of modern French composers, came to town last week to conduct the performance of one of his works, and the Music Club took advantage of his presence in town to give him a reception at the Grafton Galleries. A lady—Mlle. Luquiens—who has gained considerable recognition in Paris as an interpreter of M. Ravel's songs, was invited to come to London to render some in honour of the occasion. We have been at great pains of late years to express our genuine admiration for modern French music, and the compliment to M. Ravel is well timed.

## THE PLAYHOUSES.

### "THE FORTUNE HUNTER." AT THE QUEEN'S.

NO doubt we could dispense with some of the sentiment of the piece and no doubt not a few English players would find too much "freak" characterisation in it; yet, when all has been said which can be said on these scores, only the ungrateful will deny that in Mr. Winchell Smith's story of "The Fortune Hunter," we get one of the merriest as well as one of the least noisy plays we have had from America for a very long while. In essence it is quite mid-Victorian, quite Dickensian in its simplicity, though the dialect gives it a flavour of its own, and the plan for making its hero rich could probably only occur to an American mind. It is "sure fire," we are told, is this plan, and so it proves. A born waster, but the most genial of his type, Nat Duncan is advised to settle in a country town, forswear slang, tobacco, and drink, go to church, work hard at some humdrum occupation and get himself talked about as a respectable bachelor—all with the object of attracting some local heiress. He strives

hard at this strange way of turning over a new leaf, and succeeds in winning such an heiress's fancy. But, of course, he proves better than his purpose, and obtains so much pleasure out of rescuing a quaint old chemist and his little daughter from bankruptcy that the great scheme goes all to pieces, and he behaves instead with all the chivalry of a Dick Swiveller. So much for the plot; but in and out of the various scenes there meanders a procession of the most ludicrous oddities ever put forward as representatives of American provincialism. You may think their humours strangely exaggerated, but you will find them admirably individualised at the Queen's. And you will love the old chemist of Mr. Forrest Robinson; fall a victim to the charms of Miss Myrtle Tannehill's girl-heroine, and admire the way in which Mr. Hae Hamilton, always slick and alert and earnest, always capable of saying more in pantomime than most actors say in long speeches, carries the play along upon his shoulders.

### "THE GIRL WHO DIDN'T." AT THE LYRIC.

"The Girl in the Taxi" has finished her second long run in town, but her place at the Lyric has quickly been filled up, and filled up by no less amusing and hardly less popular an entertainer. Once known as "The Laughing Husband," the substitute now goes by the name of "The Girl Who Didn't," and is just as delightful under the one designation as under the other. Blessed from the start with a story which has a telling climax, this musical comedy has been furnished with new dresses and scenery, additional songs, and fresh pictorial effects, and there is not a dull moment in it as revised and redecorated. A strong cast of artists includes Mr. James Blakeley, Mr. Lionel Mackinder, and Mr. C. H. Workman on the male side; and besides Miss Yvonne Arnaud, whose Etelka sings and jests with refreshing piquancy, we have in the cast Miss Grace La Rue, to whom we owe the song of the season, "You Made Me Love You"; the newcomer makes a highly successful appearance, and has a new "Tango Dream" ditty which seems to have leapt already into public favour.

### "THE MARRIAGE MARKET." AT DALY'S.

"The Marriage Market" recently celebrated its two-hundredth performance at Daly's. Wherefore, argued Mr. George Edwardes, this was just the time to make a few changes and add, if possible, to its attractiveness. Not all the omissions he has had to make to find room for fresh numbers will, perhaps, be pleasing to all his patrons. On the other hand, Mr. W. H. Berry has a delightful topical song, entitled "Joy Bells," for which he seems likely to require any number of encore verses; while Miss Gertie Millar, seen at her best and brightest just now, has had another dainty little song and dance added to her share of the entertainment, and is joined by Mr. Raymond Lauzerte in the inevitable "Tango." Fresh opportunities have also been provided for Miss Elise Craven, as dancer, and Mr. Dearth, as vocalist, and if Mr. G. P. Huntley's performance in the "cheerful idiot" rôle remains much what it was, that is only because such joyous patter as he supplies could not well be bettered.

(Other Playhouse Notes on "Art and Drama" Page.)

## AT THE BOOKSELLERS.

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## A RITE RESERVED TO THE "KING OF KINGS": PICTURESQUE RELIGION.

AFTER A PHOTOGRAPH BY GEORGES RÉMOND.



WHEN THE EMPEROR OF ABYSSINIA IS VEILED TO SAVE HIM FROM THE EVIL EYE : PRIESTS AT THE ATIÉ-MASKAL, IN ADIS ABABA, IN WHICH THE ETHIOPIAN CROWN, ENSHRINING A PIECE OF THE TRUE CROSS, PLAYS A PART.

The Atié-Maskal is celebrated during the latter half of September, and is specially reserved to the Emperor of Abyssinia—Negus Negust (King of Kings). The words mean "the Cross of the Emperor": so one is reminded that the Neguses were given a piece of the True Cross, which is enshrined in the crown. The celebration takes place in a court of the palace at Adis Ababa. The Emperor takes his place, with the Abuna, or head bishop, on his right, and the Echegheh, the native chief of the clergy, on his left, and with chiefs and foreign envoys near him. The Crown of Ethiopia rests on a cushion in the centre of carpets. In attendance, standing and sitting by the walls, are the clergy, some holding Coptic crosses, others umbrellas, others multi-coloured canopies, others silver-ended sticks. Also present are monks

wearing the triple tiara, surmounted with a cross from which jewels hang. Singing begins, to the accompaniment of tambourines and sometimes of trumpets. The priests take the Book of the Gospels and present it to the Emperor, who is "veiled" while this is being done; which means, in point of fact, that while he is kissing the Book a piece of silk is put round him and shaken gently—to protect him from the Evil Eye. Then there is dancing by priests; and, finally, the Emperor gives the clergy a feast of beer, mead, and raw meat. Since the Abyssinians were converted to Christianity in the fourth century they have been members of the Alexandrian Church. The head bishop, the Abuna, is invariably a Copt appointed and consecrated by the Coptic Patriarch of Alexandria, but his influence is controlled by the Echegheh.

# WHERE PEOPLE DO NOT GO TO CHURCH AT CHRISTMAS-TIME: TWICE-YEARLY RELIGIOUS CEREMONY IN LAPLAND.

REPRODUCED BY COURTESY OF MR. FRANK HEDGES BUTLER, F.R.G.S.

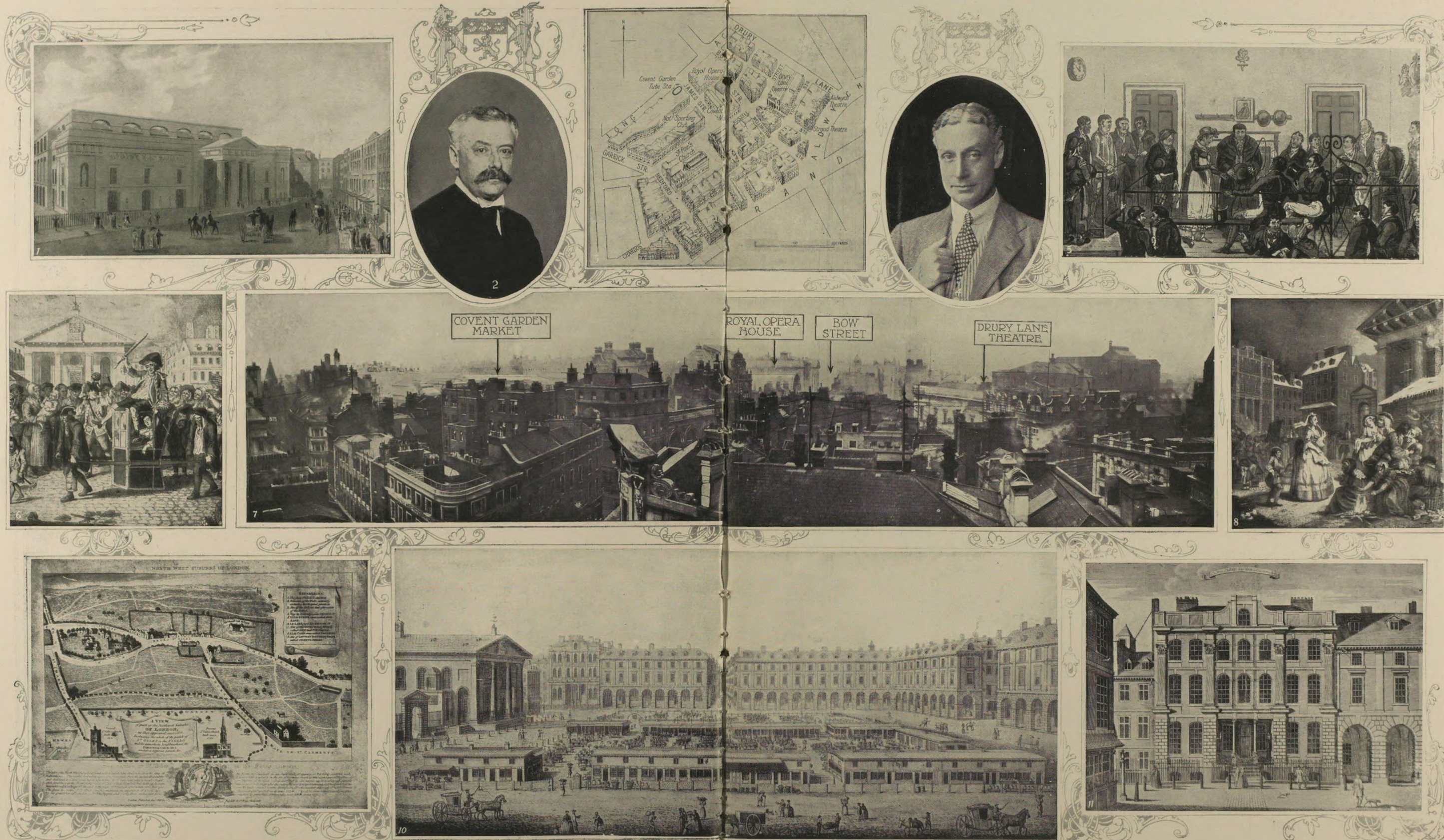


DOGS, AND BABIES IN CRADLES, IN A CHURCH: A SERVICE FOR MOUNTAIN LAPLANDERS, WHEN THEY SLEEP AT COLLECTION-TIME, ARE AWAKENED BY THE TINKLING OF A REINDEER-BELL.

The Mountain Laplanders go to this church only twice a year—curiously enough, to us, not at Christmas, but at Easter time, which is the period of their great religious ceremony and on All Souls' Day—and on these occasions there may be, apart from the ordinary services, baptisms, confirmations, weddings, and burials. The scene in church is most picturesque. There are the bright colours, the blues, the reds, and the yellows of the costumes; there are dogs running about or sleeping on the floor; there are many babies placed, mummy-fashion, in box-cradles, with reindeer-skins to keep out the cold. In some notes about this picture, which we are able to reproduce by his courtesy, Mr. Frank Hedges Butler, F.R.G.S., who was travelling in Lapland not long ago and not for the first time, says: "The Laplanders' dogs, most important factors in their life, looking after their reindeers, have free access to the church. I have counted on a single occasion twenty running about in the building or sleeping on the floor. At weddings and at the altar during the Communion service the dogs follow their masters. It is usual also for there to be many babies in the church; packed, mummy-fashion, in box-cradles and with reindeer-skins to keep out the cold. Occasionally the dogs will fight, and at least as often the babies will cry; but the clergyman continues as a matter of course. The verger who collects the offertory goes round with a bag, and wakes up those members of the congregation who have gone to sleep by tinkling a reindeer-bell at the end of a long stick." The church illustrated is at Karesuando, on the Muonio Elf River, between Sweden and Russian Lapland. The Lapps, who number about 30,000, are mostly nomads, and profess Christianity.

# OUT OF THE HANDS OF THE RUSSELLS FOR THE FIRST TIME SINCE 1552: THE BEDFORD COVENT GARDEN ESTATE.

PHOTOGRAPH NO. 2 BY RUSSELL; NO. 3 BY COURTESY OF THE "DAILY TELEGRAPH" AND GEOGRAFIA, LTD.; NO. 4 BY C.N.; NO. 7 BY "DAILY MAIL," SUPPLIED BY C.N.; NO. 9 SUPPLIED BY FARRINGTON PHOTO. COMPANY.



1. AS IT WAS IN 1809: THE THEATRE ROYAL, COVENT GARDEN:  
FROM BOW STREET.  
2. SELLER OF THE GROUND-RENTS OF THE GREAT COVENT GARDEN  
ESTATE: THE DUKE OF BEDFORD.

3. THE DUKE OF BEDFORD'S COVENT GARDEN ESTATE, THE GROUND-RENTS OF WHICH HAVE  
BEEN PURCHASED BY MR. MALLABY-DEELEY FOR A LITTLE UNDER £3,000,000.  
4. PURCHASER OF THE COVENT GARDEN ESTATE GROUND-RENTS: MR. H. MALLABY-DEELEY, M.P.  
5. IN THE DAYS OF TOM AND JERRY: BOW STREET.

6. IN 1747: A MORNING FROLIC IN COVENT GARDEN.  
7. THE GREATER PART OF THE COVENT GARDEN ESTATE WHOSE GROUND-RENTS HAVE  
BEEN SOLD BY THE DUKE OF BEDFORD: A COMPOSITE PANORAMIC PHOTOGRAPH.  
8. AFTER THE PICTURE BY HOGARTH: "MORNING"—SHOWING COVENT GARDEN.

9. IN 1750: A VIEW OF A PART OF THE NORTH-WEST SUBURBS OF LONDON:  
INCLUDING THE COVENT GARDEN.  
10. ABOUT 1740: COVENT GARDEN IN THE MIDDLE OF THE EIGHTEENTH CENTURY.  
11. IN 1725: THE HOUSE WHICH IS NOW THE NATIONAL SPORTING CLUB.

The Duke of Bedford's Covent Garden Estate, whose ground-rents only (according to the "Daily Chronicle") have been bought by Mr. H. Mallaby-Deeley, includes Covent Garden Market, the Royal Opera House, Drury Lane Theatre, the National Sporting Club, Bow Street Police Court, the Strand Theatres, and the Waldorf Hotel. It covers about nineteen acres. Twenty-six streets or parts of streets are on it, but in the case of some of them, notably Long Acre and Bow Street, only one or two houses are part of it. The streets in question are Aldwych, Bedford Court, Bedford Street, Bow Street, Broad Court, Burleigh Street, Catherine Street, Chandos Street, Cross Court, Drury Lane, Exeter Street, Floral Street, Garrick Street, Henrietta Street, James Street, King Street, Long Acre, Maiden Lane, Martlett Court, New Street, Russell Street, Southampton Street, Tavistock Street, Wellington Street, and York Street. The purchaser has said that he bought the property as a private investment, that he has no syndicate behind him, and that he has no intention of forming a syndicate. The interests in the estate the Duke of Bedford has surrendered to Mr. Mallaby-Deeley include even the freehold box at the Royal Opera House and the freehold boxes at Drury Lane and at the Strand and Aldwych Theatres. In view of this deal—one of the largest, if not the largest, of private purchases of real property ever made in this country—it is interesting to give the

following from the "Pall Mall Gazette" of a few days ago: "It was a stormy wind from the Channel that blew the Russells to fortune. In 1506, the Archduke Philip of Austria was driven ashore at Weymouth, and John Russell, a Dorset land-owner, who had some skill in languages, was asked to wait upon the Archduke. He accompanied him to Windsor, and won the favour of Henry VIII. Hence a great house. In 1552, this John Russell, now become Earl of Bedford, received, by patent, that Covent Garden Estate which was part of the spoils of Somerset's attainder." In the same paper it was written that in the Calendar of State Papers for 1610, under the date of April 27, there is the following: "Edward, Earl of Bedford, writes to the Earl of Salisbury that he cannot sell him his inheritance of Covent Garden, having bound himself under a heavy penalty not further to impoverish himself by the sale of his property." In the following year Cecil seems to have obtained some partial concession. With regard to Illustration 11, it should be said that it shows the house of Lord Archer, in Covent Garden. This was converted into an hotel, one of the earliest in London, in 1774. In 1844 it became Evans's, famous for its musical meetings and suppers. In 1879 the renewal of the music license was refused. The National Sporting Club now occupies the building. Thackeray's "Cave of Harmony" was drawn from Evans's.



BY G. K. CHESTERTON.

MOST sensible people say that adults cannot be expected to appreciate Christmas as much as children appreciate it. At least, Mr. G. S. Street said so, who is the most sensible man now writing in the English language. But I am not sure that even sensible people are always right; and this has been my principal reason for deciding to be silly—a decision that is now irrevocable. It may be only because I am silly, but I rather think that, relatively to the rest of the year, I enjoy Christmas more than I did when I was a child. Of course, children do enjoy Christmas—they enjoy almost everything except actually being smacked: from which truth the custom no doubt arose. But the real point is not whether a schoolboy would enjoy Christmas. The point is that he would also enjoy No Christmas. Now I say most emphatically that I should denounce, detest, abominate, and abjure the insolent institution of No Christmas. The child is glad to find a new ball, let us say, which Uncle William (dressed as St. Nicholas in everything except the halo) has put in his stocking. But if he had no new ball, he would make a hundred new balls out of the snow. And for them he would be indebted not to Christmas, but to winter. I suppose snow-balling is being put down by the police, like every other Christian custom. No more will a prosperous and serious City man have a large silver star splashed suddenly on his waistcoat, veritably investing him with the Order of the Star of Bethlehem. For it is the star of innocence and novelty, and should remind him that a child can still be born. But indeed, in one sense, we may truly say the children enjoy no seasons, because they enjoy all. I myself am of the physical type that greatly prefers cold weather to hot; and I could more easily believe that Eden was at the North Pole than anywhere in the Tropics. It is hard to define the effect of weather: I can only say that all the rest of the year I am untidy, but in summer I feel untidy. Yet although (according to the modern biologists) my hereditary human body must have been of the same essential type in my boyhood as in my present decrepitude, I can distinctly remember hailing the idea of freedom and even energy on days that were quite horribly hot. It was the excellent custom at my school to give the boys a half-holiday when it seemed too hot for working. And I can well remember the gigantic joy with which I left off reading Virgil and began to run round and round a field. My tastes in this matter have changed. Nay, they have been reversed. If I now found myself (by some process I cannot easily conjecture) on a burning summer day running round and round a field, I hope I shall not appear pedantic if I say I should prefer to be reading Virgil.

And thus it is really possible, from one point of view, for elderly gentlemen to frolic at Christmas more than children can. They may really come to find Christmas more entertaining, as they have come to find Virgil more entertaining. And, in spite of all the talk about the coldness of classicism, the poet who wrote about the man who in his own country home fears neither King nor crowd was not by any means incapable of understanding Mr. Wardle. And it is exactly those sentiments,

and similar ones, that the adult does appreciate better than the child. The adult, for instance, appreciates domesticity better than the child. And one of the pillars and first principles of domesticity, as Mr. Belloc has rightly pointed out, is the institution of private property. The Christmas pudding represents

it would be a great adventure to die; but it did not seem to occur to him that it would be a great adventure to live. If he had consented to march with the fraternity of his fellow-creatures, he would have found that there were solid experiences and important revelations even in growing up. They are realities which could not possibly have been made real to him without wrecking the real good in his own juvenile point of view. But that is exactly why he ought to have done as he was told. That is the only argument for parental authority. In dealing with childhood, we have a right to command it—because we should kill the childhood if we convinced it.

Now the mistake of Peter Pan is the mistake of the new theory of life. I might call it Peter Pantheism. It is the notion that there is no advantage in striking root. Yet, if you talk intelligently to the nearest tree, the tree will tell you that you are an unobservant ass. There is an advantage in root; and the name of it is fruit. It is not true that the nomad is even freer than the peasant. The Bedouin may rush past on his camel, leaving a whirl of dust; but dust is not free because it flies. Neither is the nomad free because he flies. You cannot grow cabbages on a camel, any more than in a condemned

cell. Moreover, I believe camels commonly walk in a comparatively leisurely manner. Anyhow, most merely nomadic creatures do, for it is a great nuisance to "carry one's house with one." Gypsies do it; so do snails; but neither of them travel very fast. I inhabit one of the smallest houses that can be conceived by the cultivated classes; but I frankly confess I should be sorry to carry it with me whenever I went out for a walk. It is true that some motorists almost live in their motor-cars. But it gratifies me to state that these motorists generally die in their motor-cars too. They perish, I am pleased to say, in a startling and horrible manner, as a judgment on them for trying to outstrip creatures higher than themselves—such as the gypsy and the snail. But, broadly speaking, a house is a thing that stands still. And a thing that stands still is a thing that strikes root. One of the things that strike root is Christmas: and another is middle-age. The other great pillar of private life besides property is marriage; but I will not deal with it here. Suppose a man has neither wife nor child: suppose he has only a good servant, or only a small garden, or only a small house, or only a small dog. He will still find he has struck unintentional root. He realises there is something in his own garden that was not even in the Garden of Eden; and therefore is not (I kiss my hand to the Socialists) in Kew Gardens or in Kensington Gardens. He realises, what Peter Pan could not be made to realise, that a plain human house of one's own, standing in one's own backyard, is really quite as romantic as a rather cloudy house at the top of a tree or a highly conspiratorial house underneath the roots of it. But this is because he has explored his own house, which Peter Pan and such discontented children seldom do. All the same, the children ought to think of the Never-Never Land—the world that is outside. But we ought to think of the Ever-Ever Land—the world which is inside, and the world which will last. And that is why, wicked as we are, we know most about Christmas.



REAR-ADMIRAL S. R. FREMANTLE, M.V.O., RECENTLY PROMOTED TO FLAG RANK.

Rear-Admiral Sydney Robert Fremantle is the eldest son of Admiral Sir Edmund Robert Fremantle, and was born in 1867. He entered the Navy in 1881, and reached the rank of Captain in 1903. He has collaborated in a work on "Nautical Terms and Phrases in French and English," and wrote the article on Naval Ordnance in the "Encyclopædia Britannica."

Photo. Russell, Southsea.



THE LATE CARDINAL RAMPOLLA, ONE OF THE MOST DISTINGUISHED MEMBERS OF THE COLLEGE OF CARDINALS.

Cardinal Rampolla, who belonged to a noble Sicilian family, was born in 1843, and became a Cardinal in 1887, after being for five years Nuncio in Spain. He was then for fifteen years Secretary of State at the Vatican until the death of Leo XIII. in 1903. In the election of the new Pope, Cardinal Rampolla was a conspicuous candidate. Since the accession of Pius X. he has remained out of public view, though continuing to advise on foreign affairs.—(Photo. Felak.)



REAR-ADMIRAL A. C. LEVESON, RECENTLY PROMOTED TO FLAG RANK.

Rear-Admiral Arthur C. Leveson was one of three captains recently promoted to flag rank, the others being Rear-Admiral Fremantle, whose photograph we give, and Rear-Admiral Henry F. Oliver. The vacancies were due to the retirement of Admiral Sir Francis Bridgeman on reaching sixty-five, after fifty-one years' service, and the voluntary retirement of Admiral John Denison and Rear-Admiral W. H. Baker-Baker.

Photo. Russell, Southsea.

the mature mystery of property; and the proof of it is in the eating.

I have always held that Peter Pan was wrong. He was a charming boy, and sincere in his adventurousness; but though he was brave like a boy, he was also a coward—like a boy. He admitted

THE LATE MR. DAVID BELL, A WELL-KNOWN AUTHORITY ON THE HISTORY OF SHIP-BUILDING.

Mr. David Bell, who died recently at Glasgow, had been connected with the shipbuilding industry on the Clyde all his life, and was an authority on the early history of steamships. As a young man he was confidential draughtsman to Mr. Robert Napier, and later was taken into partnership in the firm of Napier, Shanks and Bell, of Clydebank. More recently he had been in the service of the Clyde Shipbuilders' Association.

Photo. Lafayette, Glasgow.

Photo. Lafayette, Glasgow.

## ASKING SHELTER FOR "THE HOLY PILGRIMS": CHRISTMAS IN MEXICO.

DRAWN BY OUR SPECIAL ARTIST, S. BEGG.



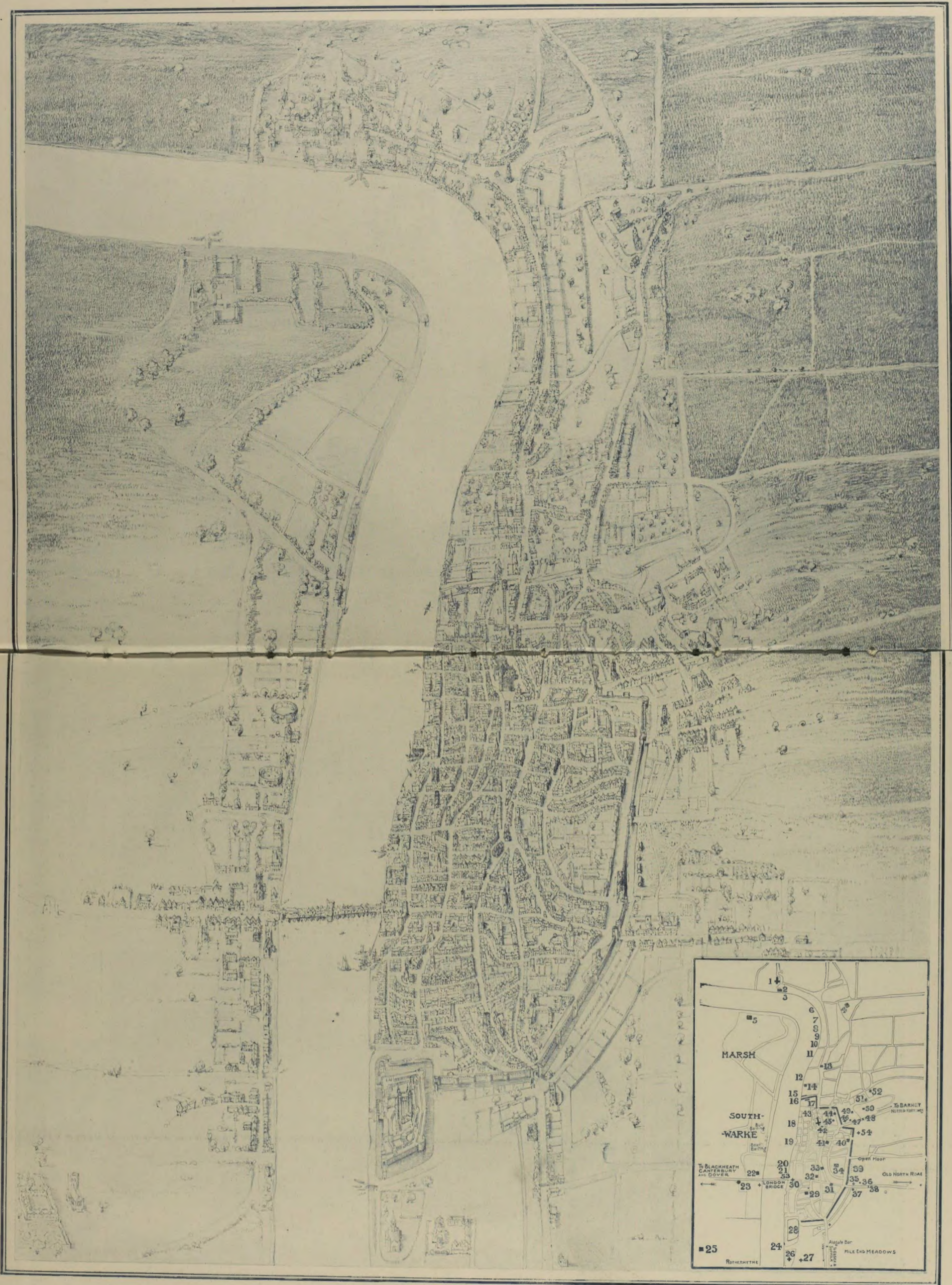
BEFORE THE WELCOME, WITH THE BLOWING OF WHISTLES TO IMITATE THE WARBLING OF BIRDS: KNOCKING AT THE DOOR  
ON THE ARRIVAL IN PROCESSION OF IMAGES OF THE VIRGIN MARY, JOSEPH, AND THE INFANT JESUS.

Describing the sketches from which this drawing was made, a correspondent writes :  
"As Christmas draws near, Mexicans each evening carry in procession small images representing the Virgin Mary, Joseph, and the Infant Jesus. They go from door to door asking, in a chant, for shelter for the Holy Pilgrims. Each line of this chant ends with 'Ora Pro Nobis,' and the accompaniment is provided by any musicians who may be at hand. At length, the processionists arrive at a previously selected house at which chant is answered by chant. After a good deal of singing and of

waiting, the door is unbarred and thrown open ; whistles are blown to imitate the warbling of birds ; and the Pilgrims enter. The images are placed in a grotto of leaves and branches. Each then kisses the figure of the Infant Jesus. After this all kneel before the images and are led in prayer by some old Mexican woman. This finishes the ceremony, and merry-making begins, to last, in the case of that of Christmas Eve, until Christmas morning." It is to be hoped the season of "peace on earth and goodwill among men" may have a calming effect in Mexico.

## BEFORE THE BEDFORD COVENT GARDEN ESTATE: LONDON—OF LOW-PRICED LAND.

DRAWN BY A. HUGH FISHER FROM DOCUMENTS OF THE PERIOD.



SHOWING THE GROUND WHICH RECENTLY SOLD FOR MILLIONS AS A SPARSELY POPULATED DISTRICT:  
LONDON IN THE 14TH CENTURY.

The numbers on our key refer to the following:—1. Abbey of St. Peter. 2. Westminster Palace and Hall. 3. King's Stairs. 4. Hospital of St. Giles in the Fields. 5. Lambeth Palace. 6. York House. 7. Durham House. 8. Bedford House. 9. The Savoy. 10. Somerset House. 11. Arundel House. 12. The Temple. 13. Temple Bar. 14. Whitefriars. 15. Palace of Bridewell. 16. Fleet Ditch. 17. Blackfriars. 18. Baynard's Castle. 19. Queenhithe. 20. Hall of the Hanseatic Merchants. 21. Cold Harbour. 22. Priory of St. Mary Overy. 23. The Tabard. 24. Iron gate—stairs for boats. 25. Bermondsey Abbey. 26. St. Catherine's. 27. The Abbey of Grace, or Eastminster. 28. The Tower. 29. Crutched Friars.

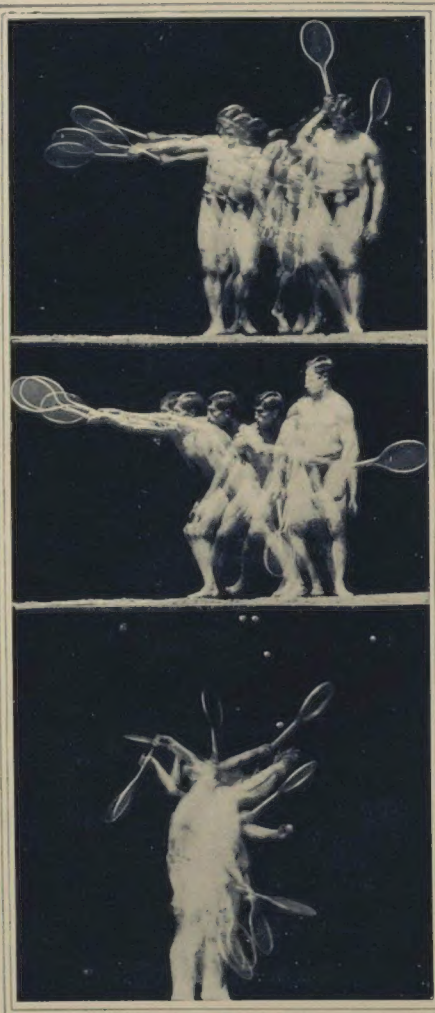
30. St. Magnus. 31. St. Helen's Nunnery. 32. Austin Friars. 33. Hospital of St. Anthony. 34. Holy Trinity Priory. 35. St. Botolph. 36. St. Mary Bethlehem. 37. The Dolphin Inn. 38. Bishopgate Bar. 39. Kennels of the City Hunt. 40. Elsing Spital. 41. St. Thomas of Acon. 42. Paul's Cross. 43. St. Paul's. 44. Grey Friars. 45. St. Martin's Le Grand. 46. St. Botolph's. 47. House of St. Fabian and St. Sebastian. 48. Aldersgate Bar. 49. Hospital and Priory of St. Bartholomew. 50. The Carthusians. 51. House of the Knights Hospitallers. 52. House of the Clerkenwell Nuns. 53. Fishmongers' Hall. 54. St. Giles's.

## WHAT AM I DOING WRONG? THE ANALYSIS OF ATHLETIC MOVEMENTS.



THAT the Continental nations and the Americans sometimes take their training for sports more seriously than we do is evident. The French, in particular, have brought the latest discoveries of science to bear upon it, as demonstrated by our illustrations, which were taken in the Ecole Normale de Gymnastique et d'Escrime at Joinville on the Marne. The School possesses a very complete laboratory for the recording and registration of the physical conformation and development of its pupils before, during, and after training, and applies the studies thus obtained to the choosing and instruction of the gymnastic staff of the Army. Most of the apparatus here shown was devised by M. Déneny when Professor of Physiology at the School in question. The first thing to be done is to ascertain and record the capacity of the pupil for training. As is well known, it is not everyone who can stand training, or who can be brought by it to such a perfection of physical development as will lead to excellence in gymnastics and fencing. For this purpose there are employed, in addition to instruments for measuring the conformation of the body when at rest, others for recording its actions when in movement and the effect upon it produced by such movement. Among these last are to be especially noticed here the Spirometer, which registers, by the rising and sinking of a submerged cylinder like a miniature gas-holder, the volume of air drawn in and expelled by the pupil's lungs. There are also figured the Pneumograph, which records the extent of the dilatation of the thorax before and after training; and the Ergograph of the late Professor Mosso, of Turin, which registers the extent of the contraction of the muscles and its weakening by fatigue as evidenced by the bending and extension of the fingers when the fore-arm is enclosed in the machine. In both these cases, the effect is produced by a closed elastic membrane, like an inflated bladder, pressing lightly on the part to be measured, which by means of a flexible tube operates a point capable of making a continuous mark

(Continued opposite.)



on a drum covered with blackened paper and revolving at a known speed. The same principle is employed in the recording barometer often seen in opticians' windows, and results in a "graph" or chart like the temperature charts used in hospitals. Of photography an even more novel use has been made. "What am I doing wrong?" is the question constantly asked of the trainer by his pupil, and as the trainer has generally only his own eyes to trust to, and these see the movement as a whole rather than its component parts, his answer is seldom to be trusted implicitly. The cinematograph will indeed show the master what the pupil is doing, and as Professor William Stirling demonstrated in his recent Royal Institution lectures, can, by slackening the revolution of the film-carriers, act as an analyser or decomposer of even such complicated movements as those of a bird in flight. But the expense of cinematograms, and the difficulty attending their reproduction, prevent their use as records in a gymnasium. The Joinville School, therefore, substitutes for them many instantaneous photographs of the movements of a pupil taken on the same plate, which is fixed instead of moving like a cinematograph film. The effect, when the successive exposures are not very numerous, is shown in the illustrations of lawn tennis here given. When the number of exposures is very much increased, the effect is that of a "graph" or chart. By one means or the other, it is claimed that a complete record of the movements of the pupil at all stages of an exercise can be made and kept. What now is the practical use of such records? The answer is to be found in the studies on "Style," by M. Rene de Knyff and Dr. Raymond. Style in sports or games is to be sought after, not for aesthetic reasons, but because it can only be attained by the elimination of all movements which are unnecessary or a hindrance to the end in view. This is particularly the case with exercises like lawn or real tennis and fencing, where the timing of each movement is of such importance that their devotees must

(Continued on p. 1085.)

## THE SPLITTING UP OF MOTIONS: A LAWN-TENNIS PLAYER CHRONOPHOTOGRAPHED TO SHOW VARIOUS STAGES OF HIS ACTIONS.

learn first to make the movement required, and then to make it in a time so short as to admit of none other. This appears from our illustrations, which show what the particular movements ought to be. In short, this application of photography to training enables the trainer not only to ascertain beyond reasonable possibility of error exactly what it is that his pupil is doing, but also to convince him of the fact, and to show him how to correct

it if faulty. By its use he can thus learn which pupils are and which are not worth training. The camera, in fact, chooses.' To sum up, we may quote a word or two from "The Illustrated London News" of a while ago, in which we treated the same subject. "The moving-picture cannot be said to analyse movement really to any great extent, unless the pictures be shown very slowly. The Marey apparatus permits the

(Continued opposite.)

# ARE YOU FIT TO BE TRAINED? TESTS FOR WOULD-BE ATHLETES.



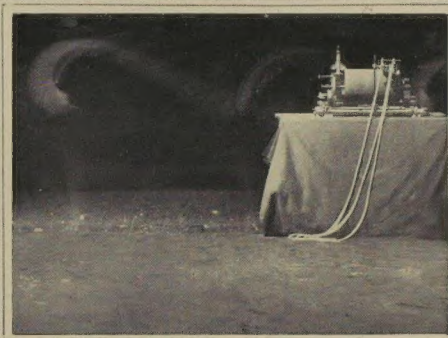
THE PNEUMOGRAPH,

Which records the extent of the dilatation of the thorax before and after training.



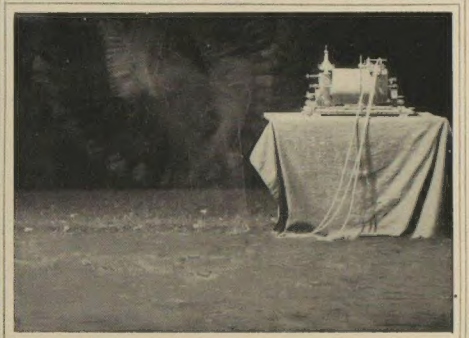
THE MOSSO ERGOGRAPH,

Which registers the extent of the contraction of the muscles and its weakening by fatigue.



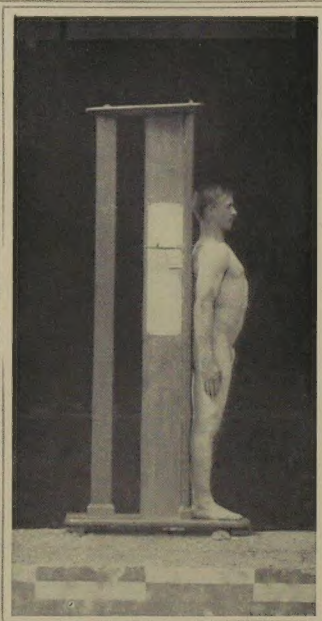
AN EFFORT-RECORDER,

Which notes the pressure of the foot on the ground before jumping.



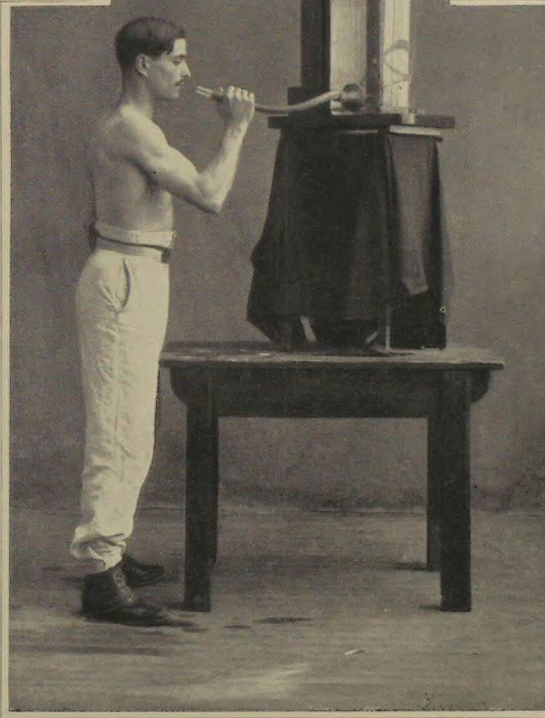
AN EFFORT-RECORDER,

Which notes the pressure of the foot on the ground before jumping.



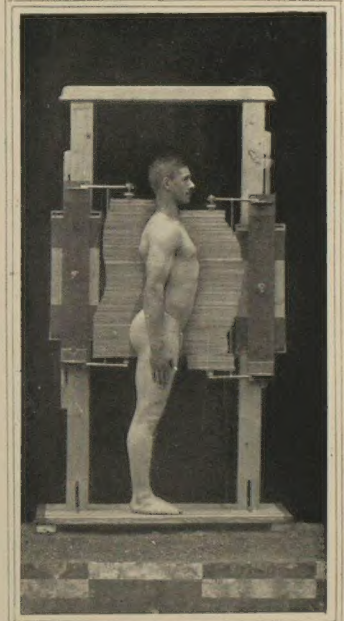
THE DÉMENY "RACHIGRAPHE."

Which gives the profile of the body and the curves of the spinal column.



THE SPIROMETER,

Which registers, by the rising and sinking of a submerged cylinder like a miniature gas-holder, the volume of air drawn in and expelled by the lungs.



THE DÉMENY DOUBLE "CONFORMATEUR."

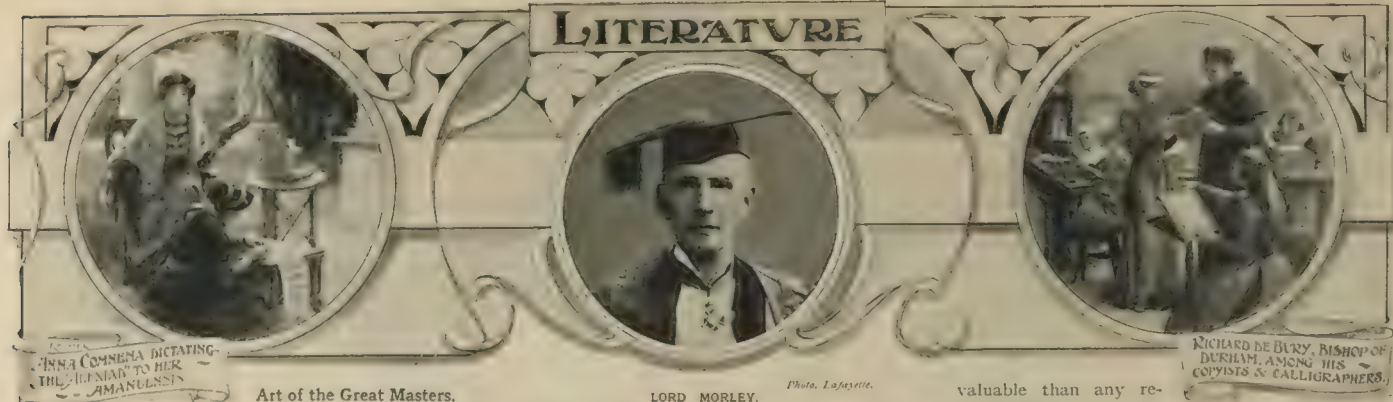
Which gives the back and front contours of the body and throat.

## THE MAN OF SCIENCE AND THE TRAINED MAN: MEASURING LUNG-POWER AND RECORDING FATIGUE AND BODILY FORM.

*Continued.* taking of moving-pictures slowly and on a single plate, so that the movements, instead of being photographed so many times in a second that when they are shown in very rapid succession on a screen they appear as they do to the human eye in the ordinary way, are photographed at a so much lower rate of speed that they divide a given

movement—such as a jump over a vaulting-horse—into, say, half-a-dozen parts. The results, as our illustrations bear eloquent witness, are of very special value, and this is not lessened by the reminder that, of course, each photograph shows but one person. All the photographs were taken at the French Military School at Joinville."

## LITERATURE



ANNA COMENA DICTATING  
TO HER  
THE ALFMAN TO HER  
AMANULSIS

## Art of the Great Masters.

At an overflowing season, the arrival of a work called "The Art of the Great Masters," by Mr. Frederic Lees (Sampson, Low), is not an event to stir the hearts of bookmen. Quarto volumes on painters and paintings have ceased to be exciting, and the outside of this particular book is discouragingly commonplace. In the design that adorns a cover of gold and brown and buff, Raphael is discovered in very tepid conversation with Michel Angelo; while Leonardo, Rembrandt, and one or two more stand in the background without attempting talk. Their obvious boredom is dangerously suggestive of the preliminary mood of the reader, and it is only when one has further examined the book that one resents their superior attitudes. The book, however, proves to be thoroughly interesting, for its subject is not the art of the Old Masters, but "the Art of the Great Masters as exemplified by drawings in the

LORD MORLEY.

Photo, Lafayette.

Whose new book, "Notes on Politics and History," was recently published.

Ingres's figures, facing page 171; Mantegna's soldier (called, improperly, "A Sleeping Soldier"), facing page 9; Tintoretto's "Study for the Robes of a Senator," facing page 46—are all considerably more

valuable than any reproductions, on the same scale, of the finished paintings. All the Schools are represented, some well, some not so well; and the book might be extended to thrice its present size if its pages were thrown open to debate upon doubtful or alternative attributions. But we are content to take it as Mr. Frederic Lees, with the help of the great collector himself, has given it. Even when the author relapses, as he is inclined to do at the slightest provocation, into such phrases as "the almost indescribable charm" of this or that design, we are not sure that the uncritical method has no advantages over the drier processes of the expert cataloguer. If we may classify Mr. Lees's style in the way that a drawing is classified, we put it, not among the Mantegnas or Roger van der Weydens, but among the flourishing Bouchers and Tiepols.



THE INCEPTION OF A MASTERPIECE: A SKETCH BY PAUL VERONESE FOR HIS "MARTYRDOM OF ST. GEORGE, VERONA."

"At the top we see the Virgin and Child, surrounded by St. Paul and St. Peter. . . . Near the executioner, Veronese, who delighted in the negro's picturesqueness, has written the word 'moro' (moor) to remind him that there must be placed his favourite black man."

From "The Art of the Great Masters."

collection of Emile Wauters, *Membre de l'Académie Royale de Belgique*—which makes all the difference. Instead of heavy half-tones from the same old, old masterpieces, you have nearly two hundred reproductions of drawings. And while reproductions of drawings are common enough abroad, we have in England been singularly behindhand in appreciation. In the days of Sir Joshua Reynolds the Englishman collected, and he is beginning to collect again; but, speaking largely, we, or the photographers, have neglected the draughtsmen. That the photographers, or makers of reproductions, have been careless of a golden opportunity is wholly blameworthy. There are pages in this book that give, line for line, the genius of the Masters: Rembrandt's lion, facing page 119;



REMBRANDT AS A PEN-AND-INK ARTIST: "THE DEPARTURE OF TOBIAS."

"We come now to the studies which Rembrandt made for his Biblical compositions. . . . Here, once more, is set forth . . . his power to depict with the pen some of the most touching episodes in holy history."

From "The Art of the Great Masters."

## THE ART OF THE GREAT MASTERS

As Exemplified by Drawings in the Collection of Emile Wauters.  
Membre de l'Académie Royale de Belgique.

BY FREDERIC LEES.

Reproductions by Courtesy of M. Wauters and of the Publishers,  
Messrs. Sampson Low, Marston and Co., Ltd.



DUE TO THE VISIT OF A MENAGERIE TO AMSTERDAM ABOUT 1650: A STUDY OF A LION, BY REMBRANDT

"About 1650 he began to devote considerable time to the study of animals. . . . The sojourn of a menagerie at Amsterdam having probably enabled him to observe them near at hand, he passionately set to work to draw them, and there exist more than twenty studies of lions made at this time."

From "The Art of the Great Masters."



A SKETCH BY ITALY'S MOST BRILLIANT EIGHTEENTH-CENTURY ARTIST: "THE DESCENT FROM THE CROSS," BY GIAMBATTISTA TIEPOLO.

"The most brilliant painter of Italy in the eighteenth century was Giambattista Tiepolo. . . . He has left us a very large number of sketches. The example before us—a *Descent from the Cross*—is a large drawing in pen-and-ink and sepia."

From "The Art of the Great Masters."

A Historical Romance. Baconians and others interested in the Bacon-Shakespeare controversy should not omit to read "Uncrowned," a Story of Queen Elizabeth and the early life of Francis "Bacon," as told in his secret writings and in other contemporary records of her reign, by C. Y. C. Dawbarn (Longmans, Green and Co.) The story, which is dedicated to Mrs. Gallup, is based on the cypher "revelations," and on the belief that Bacon and the Earl of Essex were sons of Queen Elizabeth. Whichever side one takes in the controversy, the book is one of absorbing interest. It is, as its author says, a historical romance, with certain "embroideries," but "for the greater number of my inventions, particularly the more outrageous ones, authorities may mostly be found."

# THE EVOLUTION OF FAMOUS PICTURES: STUDIES BY GREAT MASTERS.



1. RESEMBLING HIS "BLANCHISSEUSE" IN THE STOCKHOLM GALLERY: A STUDY IN RED CHALK ATTRIBUTED TO JEAN BAPTISTE SIMEON CHARDIN (1699-1779).
3. AN EARLY STUDY BY VAN DYCK FOR HIS FAMOUS PICTURE IN THE HERMITAGE GALLERY: A DRAWING IN CHARCOAL FOR "ST. SEBASTIAN."

"To discover the springs of a painter's activities, to trace the progress of his methods . . . by the aid of the preparatory studies for his finished handiwork—what more exhilarating task than this could a student of art be set?" So writes Mr. Frederic Lees in his Introduction to "The Art of the Great Masters," as exemplified by drawings in the collection of Emile Wauters, Membre de l'Académie Royale de Belgique (Sampson Low, Marston and Co.), a fascinating book from which, by the courtesy of M. Wauters himself and of the publishers, we are enabled to reproduce the drawings given on this and the opposite page. As regards the above

2. RESEMBLING HIS FAMOUS PICTURE OF HIMSELF NOW IN THE MUSÉE AT THE HAGUE: A PORTRAIT OF HIMSELF BY GERARD TERBURG.
4. A SATYR THAT REAPPEARS IN PICTURES AT MUNICH AND DRESDEN, AND IN THE NATIONAL GALLERY: A STUDY IN PENCIL AND INDIAN INK BY RUBENS.

four drawings Mr. Lees writes, of No. 1: "The ensemble of this figure greatly resembles that of the woman who is hanging out the washing in Chardin's fine *Blanchisseuse* of the Stockholm Gallery." Of No. 2: "This pencil study constitutes one of the finest examples of his drawings, now divided amongst all the great galleries of Europe." Of No. 3: This St. Sebastian (is) signed by the master and executed in charcoal on bluish-grey paper, with the high lights in gouache." Of No. 4: At Munich is a very similar Satyr. . . . At Dresden it appears in 'Diana Setting Out for the Chase,' and in the National Gallery, in the allegory of War and Peace."

## IN BIBLE LAND: "BAPTISED OF HIM IN JORDAN."

PHOTOGRAPH BY UNDERWOOD AND UNDERWOOD



ACCORDING TO ANCIENT TRADITION, THE PLACE AT WHICH CHRIST WAS BAPTISED BY JOHN THE BAPTIST: ON THE WEST BANK OF THE RIVER JORDAN, NEAR JERICHO—A MODERN BAPTISM.

This photograph illustrates those verses from St. Matthew in which it is written: "Then went out to him Jerusalem, and all Judaea, and all the region round about Jordan, And were baptised of him in Jordan, confessing their sins." Describing the illustration, a correspondent says: "The illustration shows a certain spot on the west bank of the Jordan River, near Jericho, which is said by ancient tradition to be the place where Jesus was baptised by John. Every year thousands of pilgrims

from various parts of the world visit this particular part of the river. Some are here baptised for the first time. Many bathe in the stream, wearing garments which they afterwards keep to be used as their shrouds. Others fill bottles with the river water and carry it home to be used in christening-fonts. Russian pilgrims are especially devoted to Jordan pilgrimages. Some Russians, both men and women, walk all the way from home, spending months of time on the toilsome journey."

## IN BIBLE LAND: "WOMEN THAT WERE WISE-HEARTED."

PHOTOGRAPH BY UNDERWOOD AND UNDERWOOD



AS DID THE ISRAELITES WANDERING IN THE WILDERNESS: A BEDOUIN WOMAN WEAVING INTO A CLOTH YARN SPUN FROM GOATS' HAIR AND SHEEP'S WOOL.

This photograph illustrates those verses from Exodus in which it is written: "And all the women that were wise-hearted did spin with their hands, and brought that which they had spun, both of blue, and of purple, and of scarlet, and of fine linen. And all the women whose heart stirred them up in wisdom spun goats' hair." Also those verses of the Book of Proverbs describing a virtuous woman—"She

layeth her hands to the spindle, and her hands hold the distaff." Describing the illustration, a correspondent says: "This Bedouin woman, living to-day in the same wilderness where the Israelites wandered, is weaving into a cloth a coarse sort of yarn that she has already spun from a mixture of goats' hair and sheep's wool. The fabric she produces is almost precisely like that those loyal Jewish women made."

# IN BIBLE LAND: "IN GREEN PASTURES . . . BESIDE THE STILL WATERS": AND "CASTING A NET INTO THE SEA."

PHOTOGRAPHS BY UNDERWOOD AND UNDERWOOD.



"THE LORD IS MY SHEPHERD . . . HE LEADETH ME BESIDE THE STILL WATERS": SHEEP IN GREEN PASTURES ON THE PLAIN OF JESREEL.

The first of these two photographs illustrates those verses in Psalm 23 in which it is written: "The Lord is my shepherd, I shall not want. He maketh me to lie down in green pastures: He leadeth me beside the still waters." The second one illustrates those verses in St. Mark in which it is written: "Now as he walked by the Sea of Galilee, he saw Simon, and Andrew his brother, casting a net into the sea: for they were fishers. And Jesus said unto them: 'Come ye after me, and I will make you to become fishers of men.' And straightway they forsook their nets and followed him." Of the first a correspondent says: "The raising of sheep is one of the



AS THEIR COUNTRYMEN DID MORE THAN NINETEEN HUNDRED YEARS AGO: JEWISH FISHERMEN PLYING THEIR CRAFT.

chief means of getting a living in Palestine. This is true to-day, just as it was three thousand years ago, when the writer of the Twenty-third Psalm found in this common kind of work a beautiful and reassuring reminder of God's care for blundering, ignorant human-kind. This flock is feeding in 'green pastures' on the plain of Jezreel. Sheep are timid creatures and will not drink from a swift or noisy running stream." Of the second, he says: "These Jewish fishermen of our time fish in practically the same way as their countrymen of over nineteen hundred years ago. They use small boats, heavily built to stand knocking about in the frequent and sudden gales."

## IN BIBLE LAND: "AND DWELT IN A CITY CALLED NAZARETH."

PHOTOGRAPH BY UNDERWOOD AND UNDERWOOD.



THE SPRING WHICH MARY, THE MOTHER OF JESUS, MUST HAVE VISITED MANY HUNDRED OF TIMES:  
AT A PUBLIC WELL IN NAZARETH.

In the second chapter of St. Matthew it is written: "But when he heard that Archelaus did reign in Judaea in the room of his father Herod, he was afraid to go thither: notwithstanding, being warned of God in a dream, he turned aside into the parts of Galilee: And he came and dwelt in a city called Nazareth: that it might be fulfilled which was spoken by the prophets, He shall be called a Nazarene."

Again, in the first chapter of St. Luke, it is written: "The angel Gabriel was sent from God into a city of Galilee, named Nazareth." Describing the illustration, a correspondent says: "This public well or spring at Nazareth, where all the housewives come every day for water, is the same one where Mary must have gone hundreds of times on the same errand as these Nazareth mothers of to-day."

## IN BIBLE LAND: "NOW JACOB'S WELL WAS THERE."

PHOTOGRAPH BY UNDERWOOD AND UNDERWOOD



THE WELL ON WHICH JESUS SAT WHEN THERE CAME A WOMAN OF SAMARIA TO DRAW WATER:  
IN "A CITY OF SAMARIA, WHICH IS CALLED SYCHAR."

In the fourth chapter of St. John it is written: "Then cometh He to a city of Samaria, which is called Sychar. . . . Now Jacob's Well was there. Jesus, therefore, being wearied with his journey, sat thus on the well: and it was about the sixth hour. There cometh a woman of Samaria to draw water: Jesus saith unto her, Give me to drink. . . . Then saith the woman of Samaria unto him, How is it that thou, being a Jew, askest drink of me, which am a woman of Samaria? . . .

Jesus answered and said unto her, If thou knewest the gift of God, and who it is that saith to thee, Give me to drink; thou wouldest have asked of him, and he would have given thee living water." Describing the illustration, a correspondent says: "This is the very well, with its old stone curb, of which we read in the Bible story. The woman who has come now to draw water lives in the same village as the woman of so long ago with whom Jesus talked of the 'living water'."

## THE NOVELIST OF WESSEX: A FINE PORTRAIT OF A GREAT WRITER.

PHOTOGRAPH BY ALVIN LANGDON COBURN



POSSIBLE RECIPIENT OF THE NOBEL PRIZE FOR LITERATURE (1914): MR. THOMAS HARDY, O.M.

Thomas Hardy dramatised, as distinct from Thomas Hardy the novelist, has been particularly to the fore in London lately: the grim "Three Wayfarers" was given for a while before Mr. G. K. Chesterton's "Magic" at the Little Theatre, and "The Woodlanders," adapted for the stage by Mr. A. H. Evans, produced by members of the Dorchester Debating and Dramatic Society, was given this month at the Cripplegate Institute by invitation of the Society of Dorsetmen in London. Our space being as

limited as it is, we could not, even if it were necessary (as it is not), give a list of Mr. Hardy's famous works. We must content ourselves by saying that he was born in Dorsetshire on June 2, 1840, and that he was awarded that greatest of distinctions, the Order of Merit, in 1910. His recreations are cycling, architecture, and old church and dance music. At the moment of writing, there is a report on good authority that he will receive the Nobel Prize for Literature for 1914.

## THE BRITISH INDIANS' STRIKE IN SOUTH AFRICA: SCENES OF THE AFFAIR.

PHOTOGRAPHS BY L.N.A.



ON THE LOOK-OUT FOR FELLOW-COUNTRYMEN NOT IN AGREEMENT WITH THE STRIKE: INDIAN SCOUTS AND PICKETS IN A DURBAN STREET.



PATROLLING THE STREETS DURING THE STRIKE, WHICH HAS LED TO A SPECIAL COMMISSION: DURBAN POLICE ON A MOTOR-CAR.

AS we have had occasion to say before in "The Illustrated London News," the trouble amongst the British Indians in South Africa was born of a Passive Resistance campaign against the new Immigration Law, the Indians demanding, amongst other things, the removal of the £3 poll-tax on Indians entering South Africa and the racial bar which forbids the migration of Indians from one province to another. There has been considerable trouble in connection with the affair, even though before very long a number of the discontented coolies had returned to work. Shortly after the outbreak had taken a serious turn, the Union Government organised a Commission to inquire into and report on the circumstances of the

(Continued opposite.)



THE BRITISH INDIANS' PROTEST AGAINST THE £3 POLL-TAX AND A RACIAL BAR: PRISONERS BEING ESCORTED TO THE COURT AT DURBAN.

strike in Natal, the use of force, and the allegations regarding the ill-treatment of Indian strike prisoners. The members of this are: Sir William Henry Solomon, a Judge of the Supreme Court of South Africa; the Hon. Ewald Auguste Eselen, K.C., who acted as a Judge in the South African Republic before the war; and Mr. James Scott Wylie, K.C., an eminent lawyer who was closely associated with the Indian problem in 1906 when he opposed the indenture system. At the time of this appointment it was announced officially that 24,000 Indians were working in the coal and sugar industries of Natal and Zululand, while only 621 remained on strike. Some hundreds were still in gaol, and about 300 were receiving rations from

(Continued below)



HURT IN THE DISTURBANCES IN DURBAN DURING THE NEW IMMIGRATION LAW STRIKE: A WOUNDED COOLIE BEING CARRIED TO HOSPITAL.



THE DISTURBANCES IN DURBAN DURING THE STRIKE AGAINST THE NEW IMMIGRATION LAW: THE POLICE CLEARING A STREET.

(Continued.) the Indian Association. Mass meetings have been held at various centres in Natal to protest against the non-inclusion of an Asiatic representative in the Commission of Inquiry. Our readers will recall that in its initial stages the trouble in question gained additional significance when Lord Hardinge of Penshurst, the Viceroy of India, telegraphed about the matter not only to Lord Crewe, but to Lord Gladstone, Governor-General of South Africa. This action on the part of the Viceroy was much discussed in South Africa, and General Louis Botha, Prime Minister of the Union of South Africa,

said: "The Government so far have exercised the greatest moderation and generosity towards the Indians, who have really declared war against the laws of South Africa. . . . I deny in toto the accusations of ill-treatment which have been made." Shortly afterwards a deputation from the All-India South African League was received at the India Office by Lord Crewe, the Secretary of State for India, who said that the discontent in South Africa was a subject of deep concern to the Home Government. It was stated recently that the police guarding estates in Natal were being withdrawn.

## SCIENCE AND NATURAL HISTORY

SCIENCE JOTTINGS.  
TRAINING AND OVER-TRAINING.

At this time of year, when short days and cold mornings make games—as distinguished from field-sports—less pleasant than in summer, many men are tempted to let themselves go out of training. To be sure, training has lost some of its former terrors, and the number of men who try to keep themselves fit by taking regular exercise, regulating their diet and hours of sleep, and avoiding excess, is increasing, and training in this sense is carried on to a much later period of life than formerly. Moreover, it is just this class of more or less elderly men whom training most

THE NEW HEAD OF THE ROBERT KOCH INSTITUTE IN BERLIN: PROFESSOR D. FRIEDRICH LOEFFLER, DIRECTOR OF THE INSTITUTE OF INFECTIOUS DISEASES AT THE GREIFSWALD UNIVERSITY, IN THE PROVINCE OF POMERANIA. Greifswald, town and seaport, has been the seat of a University since 1456.

live frugally, will keep himself strong and active at three-score-and-ten. That the same thing can be done without enforced privation or trespassing too much on time devoted to other cares, the upright carriage of two of our oldest Field-M Marshals can testify.

Nor are field-sports or exercise in the open air—useful as they always are—necessary to this end. Mechanical exercises, without the expenditure of time and money involved in games like golf, will do much; and although few will care to indulge in boxing or wrestling after the age of forty years is doubled, there is always fencing, which is in most ways an ideal game for the elderly.

How, now, should a man know when he is carrying training too far—or, in other words, is taking too much instead of too little exercise? Dr. Georges Rosenthal, an ex-President of the French Société de Kinésithérapie, has just supplied us with an easy means of discovering this. If a man, he says, in the habit of taking regular exercise or indulging in active sport, at any age, finds himself becoming suddenly irascible or even anxious without assignable cause, let him slacken in his exercise. If he then gets relief he will know that he has been doing too much, and, in consequence, must reduce in future his output of energy. Or if, with or without this symptom, he finds that loss of appetite and of sleep follow upon active exercise,

he should interpret it in the same way, and take the same means of checking his diagnosis. If he does not do so, the probability is he will begin to experience a rapid loss of weight which shows that more serious trouble is brewing for him, and will lead him, if he be wise, to seek medical advice. Another method of ascertaining whether one is overtraining may be recommended, on the same authority, to those who are out of the



FEATHERS AS AGE-REVEALERS: A WING OF A THIRTY-FIVE-DAY-OLD PARTRIDGE.

Dr. Louis Bureau, of Nantes, has been observing the grey partridge so keenly that he has devised a method of determining the age of birds. The moulting forms the basis of his researches. The moulting of birds is somewhat akin to the growing of teeth in man, but, whereas the teeth in man are not renewed after the second dentition, both with the cock and the hen partridge most of the feathers are renewed after the nesting season, and what is especially remarkable is that the moulting of the grey partridge takes place with absolute regularity. The feathers of the

benefits, and who are most likely to be damaged by any relaxation of it. Youth is elastic, and any harm occasioned by a temporary departure from a strict regimen is quickly repaired by it. But in the case of a man no longer young, it is not. Once let the well-trained muscles get slack, and they will either lay on adipose tissue which will take months of severe work to sweat off again, or they will begin to lose their tone and resilience, and take an irremediable step on the path towards degeneration. That this is the case with the visible muscles of the arms and legs is within the experience of everyone; but its most important effects are seen in the muscles of the trunk, especially of the abdomen and loins, and in the heart, which is the greatest muscle of all. The danger of suddenly returning at middle-age to the sports of one's youth without resuming training has, of late, been shown by more than one melancholy example.

There does not seem, however, to be any reason why a man in fair health should ever go out of training at all. An agricultural labourer, compelled by the nature of his work to use his muscles all day, and by his scanty pay to



A UNIT IN THE CHRONOLOGICAL TABLE SHOWING THE AGE OF PARTRIDGES BY THE WING-FEATHERS: A THIRTY-FIVE-DAY-OLD BIRD.

*Continued* wings are of two kinds, the flight-feathers and the digits which support the flight-feathers. The flight-feathers of the wing-tips are especially noteworthy from the moulting point of view. The quills 1 and 2 fall out only at the end of the year at the second moulting; the quills 3 to 10 fall out at the first moulting, which lasts from before the end of the first month until the age of four months. When the

*[Continued below.]*



LINKS IN THE CHAIN OF EVIDENCE SHOWING THE AGE OF PARTRIDGES BY THE WING-FEATHERS: A SERIES OF FEATHERS FROM MOULTING BIRDS OF KNOWN AGES.

*Continued* tenth quill falls out, that replacing it grows immediately. When this, in about nine days, is 15 millimetres long, the ninth quill falls out, and so on. At longer intervals the eighth, seventh, sixth, fifth, fourth, and third quills fall, one by one, and are replaced. So the age of the partridge may be discovered by examination of the wings, when it is easy to note which quill has fallen most recently. Studying the subject and the progress of moulting; at the same time he collected birds shot in the wild state. Errors in calculation are, it is claimed, very rare, and the age of partridges can be determined with precision up to 116 days.

way of obtaining competent and skilled counsel. The instrument known as the spirometer, by blowing into which one raises an immersed cylinder in much the same way as does the gas in a gas-holder, will form a useful test. Let the man who thinks he may be over-training blow into this, not rapidly but steadily, and until he feels that his lungs are practically empty, before taking his daily exercise. After he has done so—whether the same be using clubs, dumb-bells, walking, running, or fencing matters nothing—let him repeat the process two or three times, with an interval of at least twenty seconds between each trial. The attempt should in every case be prefaced by three equal and regular breaths, and if he finds that he can only, after exercise, raise a smaller weight than before—especially if the diminution be gradual—he may be sure that he is doing too much. One way or the other, it is a man's own fault if he does not know when the limit of his capacity for training has been reached.

F. L.

## WONDERS OF THE HEAVENS: III.—SIRIUS, A CELESTIAL FURNACE.

DRAWN BY SCRIVEN BOLTON, F.R.A.S.



OF GLOWING HYDROGEN AND FORTY TIMES HOTTER THAN THE SUN: A STAR WHICH TRAVELS ONE THOUSAND MILES A MINUTE  
AND, IF IT WERE NEARER THE EARTH, WOULD MAKE OUR WORLD RED-HOT.

Describing his drawing, Mr. Scriven Bolton writes: "Among the more wonderful phenomena in the universe, we have depicted above what would prove as such, were our earth placed as near to Sirius as it now is to the sun. The change that would overcome land and sky would transcend everything hitherto dreamed of. In the heavens would be poised a brilliant globe, twenty-five times larger than the sun appears to us, emitting, for millions of miles into space, gigantic fire-rays and coronal

streamers. Bombarded by terrible heat, the earth would become red-hot; its atmosphere dissipated; its vegetal covering erased; its ocean basins turned into barren wastes, while iron would flow like water! The brightest of the fixed stars, Sirius, is now visible in our night-skies near the south horizon." Its distance is so great that its rays require  $8\frac{1}{2}$  years to reach us, notwithstanding that light travels 186,300 miles a second. Sirius travels through space at 1000 miles a minute.

THE CHRISTMAS RUSH AT THE GENERAL POST-OFFICE IN LONDON: REMEMBRANCES FOR THOSE ACROSS THE SEAS.

DRAWN BY OUR SPECIAL ARTIST, FRÉDÉRIC DE HAENEN.



HANDLING AN INDIAN AND FOREIGN OUTWARD MAIL DESIGNED TO REACH ITS DESTINATIONS

The sketches for the drawing here reproduced were made the other day when the talk of a Post-Office Workers' Strike was at its height, and Christmas mails for abroad were much in evidence. To quote "The Post-Office and Its Story": "Whenever we speak of the activities of London we have to deal with big figures. . . . We know there must be a huge staff employed at the head office in London; the statement that 20,000 is the actual number leaves us unaffected: perhaps even we guessed it was 40,000. We are fully prepared to hear that billions of letters are delivered in the City of London weekly; we are even a little disappointed when we know that up to the present the average is about 5½ millions. If we have been interested in the new building itself (King Edward's) and what it is expected to bear in the way of work, we may at least like to know that the total weight of the weekly correspondence passing through its walls is about 366 tons. I expect that if we were asked in a newspaper competition to state how many post-offices and posting receptacles there were in London, we should make a wild guess and say perhaps 15,000 or even 20,000. The actual number is 4650. The fact is the average human mind is incapable of realising facts when

AT YULE-TIDE: SORTING LETTERS, PARCELS, AND NEWSPAPERS FOR ABROAD, IN THE G.P.O.

stated in thousands." All the postal packets delivered in the United Kingdom in a year number something over 5,000,000,000: 32 per cent. of all letters delivered in England and Wales are proper to the London district. "It is also an interesting fact that we send out of this country a great many more letters than we receive from all the five Continents. Even in the case of America, the excess is something like 80,000, but one portion of America, namely, the United States, sends us more letters than we send to that country. . . . According to Mr. Schooling . . . the number of letters, post-cards, halfpenny packets, and newspapers delivered during a year in this country works out for each individual as 65 letters, 10 post-cards, 21 halfpenny packets, and four newspapers." The London General Post-Office includes eight buildings: The G.P.O., North; the G.P.O., West; the G.P.O., South, in Queen Victoria Street; King Edward's Building, which is for the Controller of the London Postal Service and his staff, and for the E.C. and Foreign Sections of the Sorting Office; Mount Pleasant; West Kensington; Studd Street, North; and Holloway, North.

## Art, Music &amp;

AN OBSOLETE MUSICAL INSTRUMENT  
THE ARCHLUTE OR THEORBO (17th century)A BENEDICTINE MONK WHO HAD MUCH TO REFORM & SYSTEMATISE HIS  
GRUPO D'AREZZO EXPLAINING THE NAMES HE GAVE TO THE NOTES OF THE SCALE  
(11th century)

## the Drama.

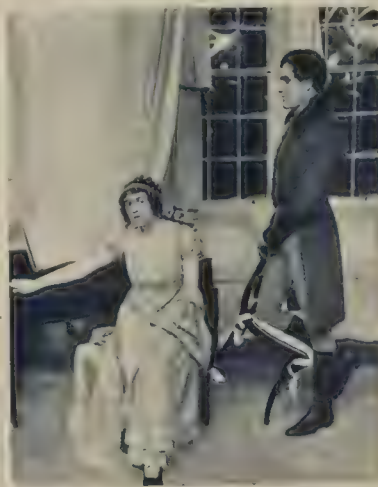
OBSOLETE THE ROBE VICTORIAN, ORIGIN  
WHICH MIGHT BE CARRIED IN PROCESSION

## ART NOTES.

THE unexpected is happening in South Kensington; the duel between Turnbull and Maclan in "The Ball and the Cross" is not more astonishing than the contest of the Porcelain Columns. Nobody, of course, dared threaten the famous refreshment-room on the Museum ground-floor (now incorporated in the new building), not because it was beautiful, but probably, one thought, because it was so ugly. As the ugliest refreshment-room in the United Kingdom it has a certain value. It, too, has pillars of porcelain; but the battle wages round those that belonged to an upper gallery.

Half-a-dozen champions have been writing to the *Times* to stop the hand of the vandals in the Ceramic Gallery, which, in the words of one correspondent, represents "the best period of mid-Victorian decoration." Alas! they protest too late. The lightly stencilled windows, the ceiling and walls adorned with pottery, the whole aspect of a glorified Continental stove are vanishing, or vanished. The best period of mid-Victorian decoration suffered, doubtless, at the hands of Morris; it suffered at the hands of Liberty and Beardsley; it suffers at the hands of Lut-

Mr. Roger Fry is for the art that is at the heart of the barbarous Britisher; he is for real artistic invention in the things of daily life. The Omega Workshops in Fitzroy Square are full of the things of daily life, and of barbarisms. The signboard and the motors at the door do not, however, suggest that the fruits of his "own natural æsthetic cravings" have reached the populace. The chauff-

"QUALITY STREET," AT THE DUKE OF YORK'S: VALENTINE  
BROWN TELLS PHOEBE THROSSEL THAT HE IS GOING  
TO THE WARS—MISS CATHLEEN NESBITT AS PHOEBE  
AND MR. GODFREY TEARLE AS VALENTINE BROWN.

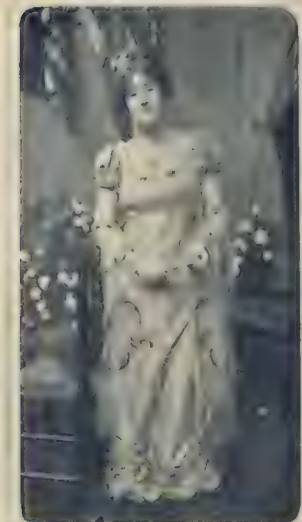
four can see the sign, it is true, but only his very sophisticated employer can refrain from smiling at it.

"Suitable for Christmas presents" is the brave boast of the Omega Workshops' announcement of its latest inventions. The attack is at the heart of futility—the manufacture of artistic trash. But the result is less admirable than the intention. The nursery, one of the model rooms in Fitzroy Square, is a nursery of horrors. The walls are splashed with such violent greens and scarlets that they leap and rock in paroxysms of discord. No child could be sent into the corner with impunity in such a chamber. Far kinder was Burne-Jones, who decorated the penal places with sweet-tempered and humorous beasts instead of with saurians heaving their "slow length from Nilotic slime."—E.M.

## THE PLAYHOUSES.

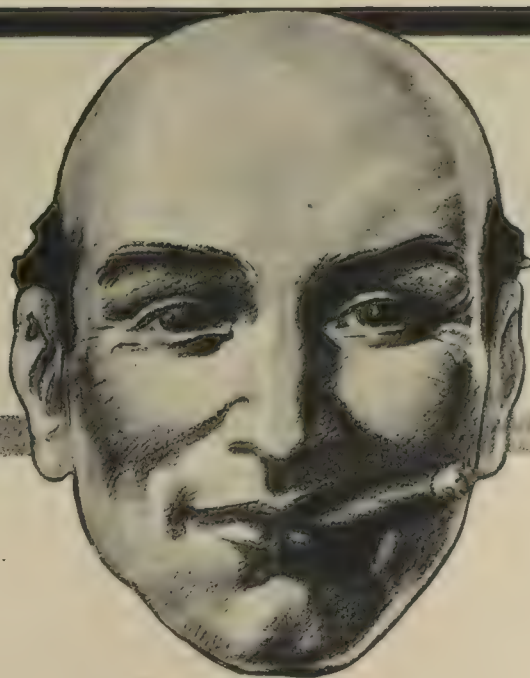
## A JEROME FARCE AT THE VAUDEVILLE.

FATHER and daughter shared the honours which a friendly house bestowed at the close of the first-night performance of the farce entitled "Robina in Search of a Husband," that now, along with Mr. Bernard Shaw's "Great Catherine" skit, fills the bill at the Vaudeville. The author of "Robina," Mr. Jerome K. Jerome, here shows himself in his most frivolous vein; and the actress responsible for helping to win his newest work so favourable a hearing is Miss Rowena Jerome, who more than justifies her promotion to the ranks of "leading-lady." Robina's is a part that would tax the most experienced of artists, since she is always at concert pitch of excitement, and it says much for Miss Jerome's staying power and vivacity that she never flags through four acts of mechanically worked humour. The heroine is a little minx of an heiress who, because she wishes to be married for love, changes clothes with a chambermaid and involves herself in countless embarrassments. An American, more romantic in his chivalry than any Mr. Shaw has ever conceived, and utterly unable to discover how his nationality is recognised, though he has the broadest of accents, has his share in the imbroglio, as well as a policeman whose dignity is scantily respected, and a crowd of burlesque characters. The plot is too complicated to detail, but the fun is fast and furious, and at this season fun is always welcome.

"QUALITY STREET": MISS CATHLEEN  
NESBITT AS PHOEBE THROSSEL."QUALITY STREET": MISS NINA BOUCICAULT  
AS SUSAN THROSSEL.

yens and Roger Fry; and lo, it is already rare! But the abominable Moody staircase and the abominable refreshment-room still stand. And these, if we are right in thinking they belong to the best period of mid-Victorian decoration, will surely suffice.

"MISS LIVVY" FLIRTS AT THE BALL: MR. EDWARD DOUGLAS AS LIEUT. SPICER, MISS  
CATHLEEN NESBITT AS PHOEBE THROSSEL, AND MR. AUSTIN Melford AS ENSIGN BLADES.MISS SUSAN'S WEDDING-GIFT TO MISS PHOEBE: MISS NINA BOUCICAULT AS SUSAN  
THROSSEL AND MISS CATHLEEN NESBITT AS PHOEBE THROSSEL.



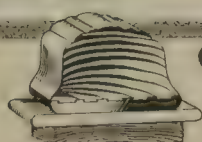
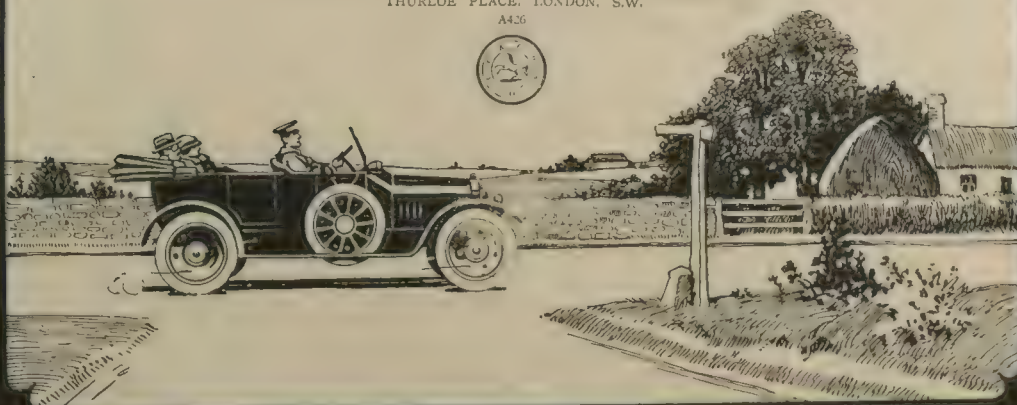
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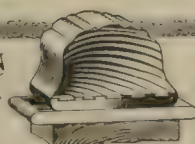
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## LADIES' PAGE.

THE "unlucky" number of the year that we are just passing away from seems to have exerted itself in the experience of a great many people individually. Preposterous, of course, it is to suppose that the presence of the number thirteen in any connection brings or implies misfortune: yet how many instances there are of an apparent connection that fosters the superstition! There are theorists who tell us that we attract misfortune by anticipating it, or even thinking of it, and rebuff it or avert it by refusing to recognise the possibility of its existence. I have known women completely changed in their attitude of mind by imbibing this theory: from being grizzling, foreboding beings they have become hopeful and contented, and so have much improved in nervous health. But I have yet to hear of anybody with a badly decayed tooth who prevented its aching by self-delusion as to its non-existence; and the high priestess of the new cult herself sent for a surgeon to mend her broken leg, and did not merely assure herself that her leg was not damaged and therefore could not need treatment. There are, beyond doubt, states of mind that can be self-hypnotised into better conditions; and conversely, dwelling on misfortune and fearing it, especially as regards sickness, will tend to cause these calamities, by undermining the nerves that should struggle against instead of yielding to outer unfortunate impressions. But, on the other hand, there are innumerable varieties of "ill-luck" that cannot be affected, on any reasonable grounds, by our own inner consciousness, or by the presence or absence of our own fear or hope; and certainly of these most people seem to have found an unusual crop in 1913.

If we look from our own individual concerns to those wider ones of which ours form a fraction, there is little to cheer us; and we need not look to great strikes and war-threats for our troubles. One great and pressing social difficulty that is all our own is rendering home life wretched. The trouble that confronts women is the lack of domestic workers. I think that men have hardly awakened to the urgency of this problem. They still suppose that bad-natured, mutinous, inefficient, ever-shifting domestic service is in some way the fault of the mistresses of their homes, and fail to grasp the fact that the spirit of insubordination, and the dissatisfaction with current wages, and the revolt against doing all the real, hard, unpleasant work of the world, that is producing strikes amongst men in so many directions, is rife amongst the women of the working class also.

We hear much talk about a supposed "surplus" of women; about how this "superfluous" number of female wage-earners is "sweated"; about the difficulty that girls find in earning their living honestly; and about the duty of encouraging and actively aiding the imaginary "surplus" to emigrate to the Colonies. The facts are, however, that we have not nearly enough single women in the prime of their strength to supply our need of female



THE NEW TUNIC AND DRAPERIES.

An evening gown of black satin charmeuse with tunic of white chiffon edged with white fur, and showing beneath it gold and jet embroideries.

wage-earning workers; that any woman in good enough health to undertake active physical labour can instantly find well-paid work, with all possible kindness and considerations, in comfortable homes; and that to help the emigration of the girls of good character, strong physique, and willingness to do domestic work, whom the agents of the Colonies are continually seeking (for they do not want and do not take elderly or sickly women, or drunkards, or anything but our best young workers), is to imperil our social fabric, built up as it is on the individual home.

Sir Rider Haggard stated the other day that young and capable agricultural labourers also are being induced to emigrate in such numbers that British farmers have now immense difficulty in getting their work done. This, however, is hardly so critical as the shortage now existing of women workers who can and will do the rather heavy and trying daily drudgery on which all home-life has to be based. And if anybody doubts the shortage, so far as homes kept on modest incomes are concerned, let them try to obtain a "general" or "cook-general," really competent to do their professed work. The mistresses of such homes appeal to registry offices and squander their shillings on advertisements in vain; while any servant worth her salt, and not all but useless, or worse, in the home, is simply bombarded with offers of employment. "Characters" are almost ignored, and have become needless to the servant; for anybody who will light the fires and clean the grates, and scrub doorsteps and floors, and who can cook even a little, is eagerly engaged by some mistress. And how impossible good housekeeping becomes under these conditions, hundreds of thousands of middle-class women are to-day experiencing.


Richer women do not feel it; they pay high wages for the lighter work, and the real drudgery of the household is done by some married woman "charing." It is the far more numerous homes in which only one or two servants can be maintained and paid out of the income that are left servantless or badly served by the shortage of fairly robust and industrious women willing to do domestic work. And yet, even on the scales of wages in these smaller homes, domestic service is one of the best-paid occupations open to women, for the money is the least part of the remuneration. Food, lodging, firing, lighting and laundry, make the wages high in domestic service as compared with most working women's occupations.

"Cimolite," prepared only by Mr. Taylor, 13, Baker Street, Portman Square, London, but sold by all chemists and stores, is the name for a series of most delightful preparations for the skin. The base is that invaluable natural product, Fuller's earth, but in these "Cimolite" preparations a rare variety, naturally white, and much more pure than the ordinary, is employed. "Cimolite" soap, and an emollient toilet cream, a nursery powder, a complexion powder, and a comforting shaving soap, are prepared with "Cimolite." FILOMENA.



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INVALUABLE FOR TOILET PURPOSES. SPLENDID CLEANSER FOR THE HAIR.  
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CLEANS PLATE, JEWELLERY, SPONGES, ETC., ETC.  
ALLAYS THE IRRITATION CAUSED BY MOSQUITO BITES.



PURITY  
AND  
STRENGTH.



## “Take off those wet things at once and get

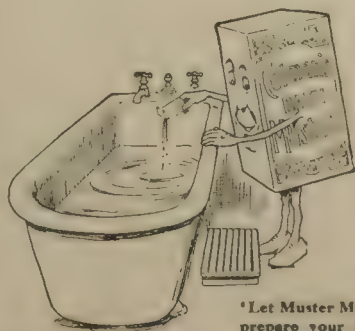
into a hot mustard-bath this very minute!”

How many serious illnesses have been prevented by the following out of that sage advice! Helpful as is an ordinary hot bath in times of chill, exposure or over-fatigue, its benefits are as nothing when compared with the extraordinary action of a mustard-bath on the human system.

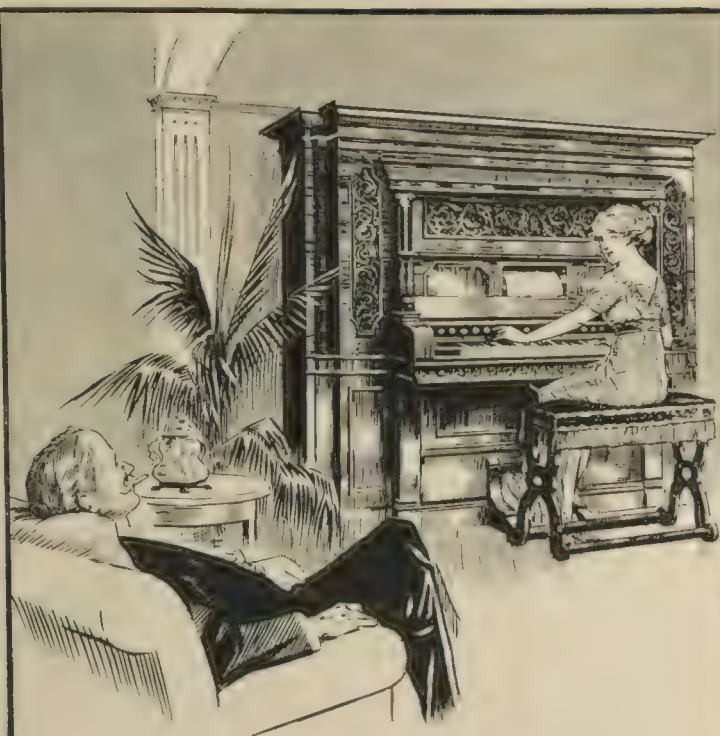
An ordinary warm or hot bath opens the pores, but, so to speak, “puts in” nothing. A warm or hot mustard-bath opens the pores, and through them “feeds” the muscular and nervous systems and the cutaneous blood-vessels with the marvellously invigorating properties generated by the combination of the mustard oils and the water.

It is this peculiar chemical action which has firmly established the value of the mustard-bath as a soother of the nerves, and as a check to chills.

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## INDEXING

can be read  
any way  
added

## THE CHRONICLE OF THE CAR.

## Encouraging the Two-Stroke Motor.

The R.A.C. and the proprietors of that excellent journal the *Auto* have done well, I think, in agreeing to set aside the "Yellow Trophy" for competition among the exponents of the two-stroke-cycle engine. The trophy

as its rival; while it certainly has advantages peculiar to itself in the way that a motor constructed on this principle has many less parts than one of the other type. Of course, it is possible to purchase simplicity at too high a price, and that is exactly what present-day two-stroke engines do. On the other hand, however, it has to be recognised that this cycle has not received by a very long way the amount of attention which has been devoted to the perfecting of the four-stroke motor as we know it. However, we shall see later what is going to happen.

Much of the attention that is being focussed on the two-stroke principle just now is undoubtedly due to the success of that fine machine the Scott in the Motor-Cycle Tourist Trophy races of the past two years. I think it will be as well if it is kept in mind that it was not only the two-stroke engines with which these machines were fitted which contributed to their victory. Beyond a doubt, the Scott is about the best-designed motor-bicycle of the time, so far as concerns weight-distribution. This last means that its "road-holding" qualities are surpassingly good,

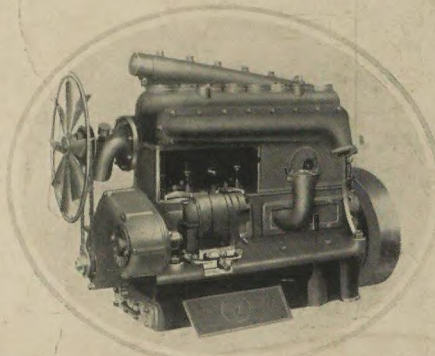


ON THE ROAD NEAR LOWESTOFT: A 16-20-H.P. WOLSELEY SPECIAL SPORTING MODEL.

The Wolseley Tool and Motor Car Company have placed on the market a new 16-20-h.p. special sporting model designed to give road speeds higher than the ordinary touring-car.

(which, I believe, is to be renamed the "Auto Trophy") was presented many years ago as a challenge cup to the Club by the proprietors of the *Auto* for the all-round encouragement of the development of the car; but, in consequence of the "no competitions" policy to which the R.A.C. committed itself, it has remained in abeyance for a considerable time now, merely figuring as one of the ornamental accessories of the R.A.C. Clubhouse. I am glad it is once more to become a classic, and particularly because of the purpose to which it is to be devoted.

I have an entirely open mind as to the future of the two-stroke-cycle engine. Admittedly, size for size and weight for weight, the type compares unfavourably with the better-known four-stroke engine; but there is no knowing how far the possibilities extend, given that proper encouragement is forthcoming. So far as I am able to appreciate those possibilities, there is no reason in the world why the two-stroke principle cannot be as successful



A MOTOR OF MANY SUCCESSSES: THE 25-H.P. VAUXHALL ENGINE ("D" TYPE).

Among the notable points of the Vauxhall engine are the detachable oil-filter, tray-shaped and easily drawn out; the adjustable fan-belt; the improved water-pump; and the extra air-inlet, worked from a small quadrant on the steering-wheel and securing greatly improved fuel-mileage.

and that, in turn, enables it to "corner" far better than the average. That being so, I think it would be a mistake to assume that, because of a couple of successes, all the difficulties in the way of real two-stroke efficiency have been overcome. They have not, unless one or more recent introductions are found to fulfil all the claims made for them, but as to that I am unable to speak at the moment.

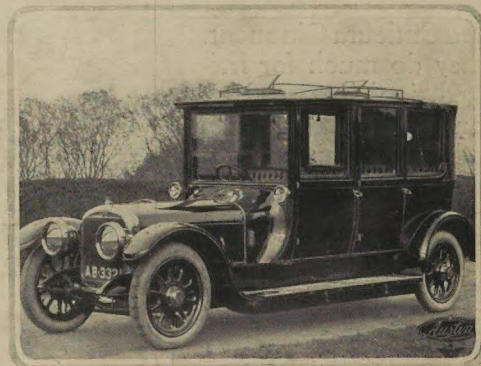
## The Taxation of Old Cars.

We are close up to the end of another year, and still the abuses of the motor taxes remain as they were. Some months ago it was announced that a deputation was to wait upon the Chancellor of the Exchequer, with a view to representing to him the injustice of taxing obsolete cars at the same rate as that applying to the modern and far more efficient vehicle. I have never heard what became of this deputation. As a matter of fact, I have never learnt whether it was received, or whether the Chancellor refused to meet it, or what happened. In a very little while now the new Finance Bill will be before Parliament, and it seems to me that now is the time for the associations to make another move in the direction of securing some sort of an adjustment—always supposing that it is really desirable to press for anything of the sort. Personally, I am not altogether sure that we are on safe ground in this matter; but, as the general consensus of motoring opinion seems to be that redress is required, I have taken the opportunity of reverting once more to the subject.

## Headlights in Traffic.

I must say that I have been rather astonished lately at the amount of disregard displayed by many motorists for the convenience and safety of their fellow road-users in London. The particular form of offence I have in mind is that of driving in traffic with the head-lights burning. I am quite willing to believe that a great many of the offenders err through simple laziness—it is too much trouble for them to get down and put out their head-lights when they come into the London streets. But it is a form of laziness which really cannot be excused. The driver

(Continued overleaf.)



FITTED WITH AUSTIN-SANKEY DETACHABLE WHEELS AND DUNLOP TYRES: A 30-H.P. SIX-CYLINDER AUSTIN LIMOUSINE-LANDAULETTE.

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How many ask this question, and how often with a feeling of despair! Ill again and again—day after day—headache, rheumatic pains, backache, neuralgia, urinary troubles, constant tiredness, depression, loss of appetite, and apparently no cure.

But it is just such common symptoms as these that should make you suspect that your kidneys are out of order.

If your kidneys are weak or diseased, and therefore unable to carry out their work, the blood becomes loaded with uric acid poison, which, if allowed to accumulate in the system, leads to such complaints as Dropsy, Gravel, Stone, Lumbago, Sciatica, and Rheumatism.

Once the trouble is traced to its cause it can be dealt with properly and probably permanently, but only if you take a kidney medicine.

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"The pains got into my muscles and joints and made me so stiff and sore that I could scarcely drag myself about. I hardly knew what to do with myself, I was in such miserable pain.

"Time after time I had medical treatment, but the relief the doctor gave me was nothing compared with the benefit I have had from Doan's Backache Kidney Pills. These soon eased the pain and took away the stiffness from my muscles and joints, and now by taking the medicine occasionally I manage to keep free from rheumatism. Doan's Pills have also overcome the other symptoms of kidney disorder.

(Signed) "E. HAMMON."

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I enclose photograph of my two eldest children at 2½ years and 14 months respectively; they were brought up on your foods and show good results.

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Milk Food No. 1	Milk Food No. 2	Malted Food No. 3
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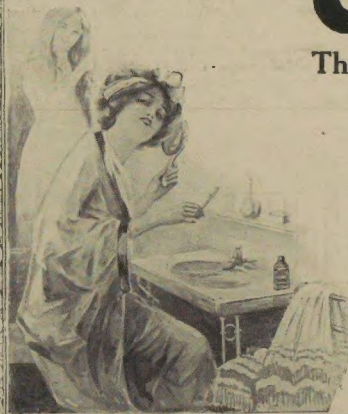
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CURE FOR ASTHMA

## CHESS.

TO CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, Milford Lane, Strand, W.C.

CHARLES WILLING (Philadelphia, U.S.A.).—The annual subscription to the *British Chess Magazine* is 8s., and can be forwarded to the Editor, 15, Elmwood Lane, Leeds, England. As regards *La Stratégie*, address H. Delaire, 85, Faubourg Saint Denis, Paris.

E. F. LOVELL (Bristol).—Your problem shows some grasp of constructive skill, but it is too easy for our use.

J. ISAACSON (Liverpool).—The delay cannot be prevented: it arises owing to publication exigencies; but we always recognise you as a regular and correct solver.

J. M. RUSSELL (Concorstone).—In No. 3629 after your proposed 1. R to Q B 8th is there not such a move for Black as 1. B to Q B 2nd?

W. M. CAMPBELL AND OTHERS.—In regard to No. 3629, 1. Q to Kt 2nd is answered by 1. Q to Q 4th, ch.

A. M. SPARKE.—Thanks for amended version, which we hope to find sound.

R. J. BLAND (Bombay).—We are sorry we do not know a suitable tourney to enter for at present. We should advise you to see the *British Chess Magazine* or the *Chess Amateur*, which have full details of everything going.

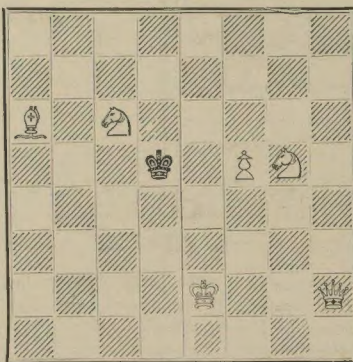
M. L. PENCE (Lexington, U.S.A.).—Thanks for your batch of problems, of which we hope to avail ourselves.

PHILIP H. WILLIAMS.—A very pleasant Christmas card.

SOLUTION OF PROBLEM No. 3629.—By W. FINLAYSON.

WHITE	BLACK
1. B to R 8th	Any move
2. Mates accordingly.	

PROBLEM No. 3632.—By G. BAKKER.  
BLACK.



WHITE.  
White to play, and mate in two moves.

CORRECT SOLUTION OF PROBLEM No. 3624 received from C. A. M. (Penang); of No. 3626 from E. C. Wurtelle (Montreal) and Charles Willing (Philadelphia, U.S.A.); of No. 3627 from H. Grasset Baldwin (Toronto), G. F. Adams (Concord, Mass.), F. R. Pickering (Forest Hill), A. May Porteous (Saffron Walden), and J. B. Camara (Madeira); of No. 3628 from F. R. Pickering, J. Verrall (Ridgely), and J. Isaacson (Liverpool); of No. 3629 from B. H. H. Cochrane (Harting), H. L. H. (Salisbury), G. W. Williams (Leatherhead), W. Dittlof Jassens, and Baron van Pallandt (Wassenaar).

CORRECT SOLUTIONS OF PROBLEM No. 3630 received from R. Worters (Canterbury), J. Fowler, J. Smart, W. H. Taylor (Westcliff-on-Sea), J. Gamble (Lorne), J. Wilcock (Shrewsbury), W. Dittlof Jassens, G. Stillingfleet Johnson (Cobham), F. R. Baxter (Croydon), and J. Long (Brighton).

## CHESS IN HOLLAND.

Game played in the Schevevings Tournament, between Messrs. LASKER and MIESSES.

(Centre Counter Gambit.)

WHITE (Mr. L.)	BLACK (Mr. M.)	WHITE (Mr. L.)	BLACK (Mr. M.)
1. P to K 4th	P to Q 4th	12. Kt takes B	P takes Kt
2. P takes P	Kt to K B 3rd	13. B to Q 3rd	Q takes P
3. P to Q 4th	Q takes P	14. B takes P (ch)	K to Q 2nd
4. Kt to Q B 3rd	Q to Q R 4th	15. B to K 3rd	Q to Kt 5th
5. Kt to B 3rd	B to B 4th	16. P to Q R 3rd	Q to Q B 5th
6. Kt to K 5th	Kt to K 5th	17. Q takes Kt P	Q to B 3rd
7. Q to B 3rd	Kt to Q 3rd	18. B to K 4th	Resigns.
8. B to Q 2nd	P to K 3rd		
9. P to K Kt 4th	B to Kt 3rd		
10. P to K R 4th	Q to Kt 3rd		
11. Castles	P to K B 3rd		

Black virtually loses the game in his first half-dozen moves. The way in which White deals with the defence is well worth studying.

## CHESS IN AMERICA.

Game played at Los Angeles, California, between Messrs. MARSHALL and MIOTKOWSKI.

(Danish Gambit.)

WHITE (Mr. Marshall)	BLACK (Mr. Miotkowski)	WHITE (Mr. Marshall)	BLACK (Mr. Miotkowski)
1. P to K 4th	P to K 4th	15. Q Kt to B 4th	Kt takes P
2. P to Q 4th	P takes P	16. Kt takes B	Kt to Q 7th (ch)
3. P to Q B 3rd	P takes P	17. Kt takes Kt	R takes Kt
4. B to Q B 4th	P to Q 4th	18. Kt to R 6 (ch)	K to R sq
5. B takes P	P takes P	19. B takes P (ch)	K takes B
6. Q B takes P	B to Kt 5th (ch)	20. Kt to B 5 (ch)	Resigns.
7. K to B sq	Kt to K B 3rd		
8. Q to Kt 3rd	Q to K 2nd		
9. Kt to K B 3rd	Kt to B 3rd		
10. P to Q R 3rd	B to Q B 4th		
11. Q Kt to Q 4th	Castles		
12. Q R to B sq	B to K Kt 5th		
13. B takes Q Kt	P takes B		
14. Kt to K 5th	Q R to Q sq		

A clever game on both sides. Black perhaps should have Castled earlier, but he sets a pretty trap with his fourteenth move. If then, 15. Kt takes P, Q to Q 3rd; 16. Kt takes R, Q takes Kt, and wins. His fifteenth move was unsound, as White brilliantly proves.

## THE RUSSIAN NOVEL.

OUR first thought, on laying down the *Vicomte E.-M. de Vogüé's* volume on the Russian novel, is regret that nobody has compressed an equally complete survey of the English novel into a form at once so comprehensive and so succinct. "The Russian Novel" (Chapman and Hall) has passed through twelve French editions, and won for its author a seat in the Academy. The English translation, admirably rendered by Colonel Sawyer, makes a curiously belated appearance; having arrived, it will be indispensable on any bookshelf dedicated to the best of European literature. Henceforward the British student of the Russian novel—so often depressing, so often baffling to us—will have the *Vicomte's* elucidation behind him. Russian literature rises from the Russian character, that is, in its turn, deeply marked by the Eastern extraction of the race, by the immensity of its country, and by the suppression of liberty. Politics in Russia were driven underground into fiction. The national troubles could be criticised under cover of a romance, when a pamphlet or a speech would have meant the censor, if nothing worse. How thought-compelling has been the appeal of the Russian novelists is a matter of history; how great the genius of Gogol and Turgenieff, of Dostoyevsky and Tolstoy, the *Vicomte* shows us here. We may not agree entirely with the introduction, written in 1886, which shows some traces of the self-depreciation of a France still, at that time, seared by the memories of 1870, and we can regret that the *Vicomte* laid down his pen before "Resurrection" was given to the world; but these are minor things. The light of the French intellect, thrown on a subject where greater knowledge leads to greater admiration, is happily exhibited in this brilliant study.

*Continued.*  
who is guilty of it must be fully aware of the inconvenience he is causing to others, since he himself is a victim of the other man's laches and, therefore, ought to know better. So far, my remarks apply mainly to the drivers of cars which are equipped with acetylene lamps, which are admittedly a nuisance when it comes to the lighting or extinguishing of them. In the case of electrically lit cars, however, I can find no excuse for the driver who keeps his head-lights on in traffic—he ought to be prosecuted for driving to the common danger. There is no glare quite so bad to meet as that from a really good pair of electric head-lights, and to have that glare flashed into one's eyes in thick traffic is not at all pleasant, and not a little dangerous. There is not the least occasion for it, either. Head-lights are not the slightest good in lighted streets, and I think it is about time we had the regulations which apply in Paris, where no glaring head-lights are allowed within the fortifications. It is an axiom that you cannot make people moral by Act of Parliament, but there are some who will only act decently and considerately when there is a penalty for not so acting.

**Something for Nothing.** From the Continental Tyre Company comes a very neat pocket-book, with the compliments of the company, who ask me to say that they will be very pleased to send one to any reader of *The Illustrated London News* who cares to send them a postcard with the necessary request. The book is well worth having, and the Continental address is Thurloe Place, London, S.W.

**A Motor Account-Book.** For the motorist who desires to keep a closely analytical account of his expenditure, one of the best things I have seen is the Motor Account-Book which is published at 2s. 9d. by Messrs. Foulks-Lynch and Co. It has been compiled by the well-known accountants, Messrs. Spicer and Pegler, and is very well done indeed. Personally, I don't keep motor accounts—if I did, I am afraid I should give up motoring—but to those who do I can recommend this book. W. WHITTALL.

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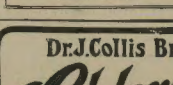
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